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PSYCHOTRONIC READER DAVID F. FRIEDMAN *(Photo by Mike Vraney)*

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NUMBER ELEVEN
FALL 1991

PUBLISHER/EDITOR
MICHAEL J. WELDON
ASSOCIATE PUBLISHER
MIA WELDON
ART DIRECTOR
FRED BROCKMAN
COMPUTER CONSULTANT
AKIRA FITTON
PUBLICITY CONSULTANT
GARY HERTZ
WRITERS THIS ISSUE
MAITLAND MCDONAGH, GARY HERTZ, TODD RUTT, DALE ASHMUN, ART BLACK
JUNGLE PILOT
PETER ORR
ORIGINAL ART
DREW FRIEDMAN, J. D. KING, JOHN HOLMSTROM, KEN WEINER, MIA WELDON
ADDITIONAL RESEARCH
LOUIS PAUL,
PHOTO
MIKE VRANEY

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ALL MAIL TO:
PSYCHOTRONIC VIDEO
151 FIRST AVENUE
DEPARTMENT PV
NEW YORK, N.Y. 10003
PHONE (212) 533-0500

Duke Mitchell and Sammy Petrillo were a 50s comedy team that imitated Dean Martin and Jerry Lewis. You probably knew that, but tireless Todd Rutt knew that there was a lot more to the story and spent a lot of time doing interviews and tracking down the facts. You won't believe (!) the stuff he came up with. I met Todd while working in a (now defunct) video store and he came in with a hand painted Bozo the clown leather biker jacket. He went on to co-direct one of my favorite movies, SHOCK! SHOCK! SHOCK! (Rhino).

John Astin is Gomez Addams. I've talked about Cleveland horror host Ghoulardi as a major influence, but Gomez was just as important. THE ADDAMS FAMILY show was funny, bizarre, sexy and very subversive. Imagine, a fun-loving eccentric family that encouraged you to stay up all night, stay home from school, chop the heads off of dolls and blow up model trains! Capital idea! Astin (who is a Buddhist) stands on his head in real life, too, and also starred in one of my favorite late 60s movies, CANDY. Interviewer Gary Hertz, currently at Arista Records, has been an important part of the PSYCHOTRONIC family since the first issue and interviewed Sid Haig for #3.

Larry Cohen is the most consistently challenging and imaginative director/writer of low budget movies in America. Cohen has been a scriptwriter since the late 50s (for TV), created THE INVADERS series, and is known for hits like IT'S ALIVE (killer mutant baby), GOD TOLD ME TO (alien Christ figure), Q (flying Aztec lizard god) and producing the recent MANIAC COP movies. Maitland McDonagh (who has written for too many magazines to list here) interviewed Luigi Cozzi for PV#6. She also wrote the first English language book on Dario Argento (and was an extra in Cohen's THE STUFF).

Drew Friedman has created an amazing series of collectible full-color bad taste Topps bubblegum cards called TOXIC HIGH (look for them). PSYCHOTRONIC is proud to publish many of the "offensive" cards that Topps censored, had redone or just refused to print. To me, these fine drawings are in the tradition of Bill Elder's "Starchie", (from Mad back in 54). Drew's work appears in SPY, NATIONAL LAMPOON and RADIO AND RECORDS. His latest book is WARTS AND ALL (Penquin).

Since we've added more pages (again) there's room for even more interviews and features in PSYCHOTRONIC. So many zines have come and gone since the guide in #7 was written that our new fanzine review column will be a (semi?) regular feature. A great follow-up letter from David Carradine had to be squeezed out at the last minute, but it'll be here next time.

I want to apologize to all the readers whose letters have not been answered and the filmmakers or companies whose tapes haven't been reviewed. Things have gotten very backed up. If you want an answer to something, the best bet is to send a s.a.s.e. All tapes will be reviewed eventually. A few impatient people should keep in mind that this publication is still entirely self-published. No company or person backs PSYCHOTRONIC. I am the only full-time staff member. If I had sufficient backing this could be a monthly publication. Last issue had way too many fuck-ups. It was not credited proofreader Richard Henderson's fault, since he only got a chance to work on part of the magazine. Peter Orr (from Fangoria and Reflex) is proofing most of this issue and will probably be doing more at PSYCHOTRONIC soon. The records reviewer is and always has been Art Black (even when his credit was missing !). J. D. King did the column illustration and I usually write the last paragraphs of info.

Don't forget to visit the PSYCHOTRONIC Store at 305 E. 9th St. to pick up the PSYCHOTRONIC CALENDAR for 1992, autographed copies of the PSYCHOTRONIC Encyclopedia and rare tapes, posters, lobby cards and pressbooks. And while in the neighborhood, music fans should stop by SEE HEAR (59 E. 7th) and FINYL VINYL (89 2nd Ave.). And look for a copy of the 11/8/91 ENTERTAINMENT WEEKLY. You won't believe the article about me and PSYCHOTRONIC called "He Came From Cleveland"!

The last drive-in in New Jersey closed on Sept. 4. The special last double bill at the Route 35 was THE FLY and THE GIRL CAN'T HELP IT. I regret that I never went there. The only drive-ins I've been to were in Ohio and upstate New York, but I'll never forget seeing features like SHRIEK OF THE MUTILATED, BEYOND THE VALLEY OF THE DOLLS, and THE BLOODY PIT OF HORROR (on a bill with GOKE, THE BODY SNATCHER FROM HELL) at drive-ins.

Congratulations to Forrest J Ackerman (editor of Famous Monsters Of Filmland, Monster World and Spacemen), who celebrated his 75th birthday on Nov. 22.

PSYCHOTRONIC™ VIDEO
NUMBER ELEVEN
FALL 1991

THANKS TO: John Astin, Larry Cohen, Sammy Petrillo, the late Duke Mitchell, Drew Friedman, Tom Wizon, Andrew J. Klyde, Kevin McDonough, Kay Schuckhart, Melissa Pierson, Steve Arron/Rhino, John Morton, Barry Monash, Frank Henenlotter, Larry Cohn, Mike Bloom, Entertainment Weekly, The Horror Hall Of Fame, Hollywood Book and Poster, David Carradine, The Phantom Of The Movies, New York Daily News, New York Newsday, New York Press, The Independent (UK), Gavin Smith, Jim Ridennouer, Scott Means, Eddie Gorodetsky, Ronald Leyendecker, A.I.P. Video, Craig Bell, Wednesday and Morticia, and everybody who has helped out with and shopped at the PSYCHOTRONIC store!

DEDICATED TO: Jim Hurley: the only person I knew who owned the first Dictators and Ramones albums when they were released.

COVER: Mamie Van Doren, Tuesday Weld and Minanou Bardot in Albert Zugsmith's SEX KITTENS GO TO COLLEGE (60). Special thanks to Rich Machin for his assistance.

ILLUSTRATIONS: From Sam Fuller's essential SHOCK CORRIDOR (63) featuring Constance Towers and Peter Breck.

LETTERS

PSYCHOTRONIC 63, HP

PAPA/BIRD

I am watching KNIK KNIGHT, a rather boring film with Rick Springfield (yeah right!) as a good vampire cop?! A 1989 made for TV movie. He drives a great 1959 black Caddy and in the last scene the car is tooling around while "Papa Oom Mow Mow" blasts on the radio! - **Debrah Bonner (Akron, Ohio)**

The Beach Boys covered "Papa Oom Mow Mow" twice, on BEACH BOYS PARTY and BEACH BOYS IN CONCERT (where Mike Love acknowledges the Rivingtons!). When their albums were reissued on CD last year, the LITTLE DEUCE COPUPE/ALL SUMMER LONG CD had a bonus track called "All Dressed up for School." It's a typically cool early Beach Boys song, but it reaches monumental status when, after the last chorus repeat, the group breaks into a "Papa Oom Mow Mow" vamp which lasts until the song fades out. Essential. - **Vince Mazzola (Riverview, Michigan)**

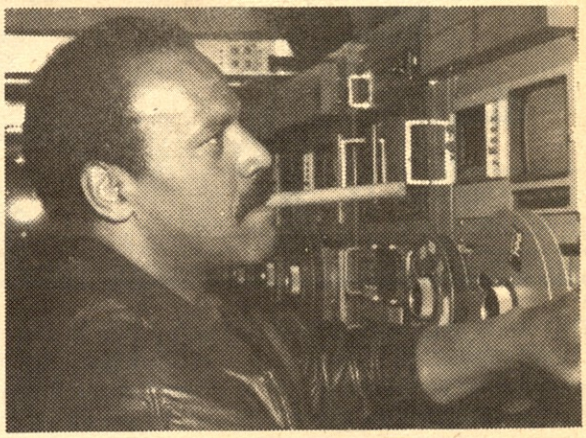
In issue #22 of Bang (a very good zine) there is a review of the new single from "metal-punk" band Antiseen. According to reviewer Mike Snider, "My God Can Beat up Your God" is b/w "Surfing Free Bird"... a medley consisting of "Surfin Bird," "Freebird" and "Whole Lotta Shakin' Goin' On". The record is dedicated to Stiv Bators. - **Stately Wayne Manor (Drexel Hill, PA)**

I caught the end of Madonna's WHO'S THAT GIRL on TV and guess what song was listed on the music credits? Right first time, "Papa Oom Mow Mow" by the Rivingtons. I don't think it's on the soundtrack album though. - **Mathew Goodman (Middlesex, England)**

PAPA!** At the Ripley Museum - From **Robert J. Burford (Westlake, Ohio)

The episode of THE LUCY SHOW where they play "Papa..." is called "Lucy Puts up an Antenna" and it first aired 11/26/62. - **Bruce Kotzky (Las Vegas)** *Ernie (GHOULARDI) Anderson, the man who made Papa a hit in NE Ohio was a special guest on Joe Bob's Oct. 12 cable show. They showed INVADERS FROM MARS. "Dames, Booze, Chains and Boots," a cut on the new Cramps LP, includes "Surfin' Bird" and "Papa oo Mow oo my" in the lyrics. Papa (mixed with "Rubber Biscuit") is now being heard on Ocean Spray fruit drink commercials on TV every day. And thanks to* **Takao Watanabe (Kyoto, Japan),** *for sending a video tape from a Japanese TV show with a man making incredible "Papa" faces.*

FRED WILLIAMSON



BUCKTOWN was mostly shot in Platte City, Missouri, which is just a few miles outside of Kansas City. Much of it was shot in and around the city jail. I was lucky enough to have a friend with the sheriff's department and was able to hang around the set. Williamson was a major jerk throughout the shoot, incredibly arrogant and openly hostile to most whites. Of course, most of them were idiot rednecks, so it may have been a 50/50 kind of deal. He was so bad that in the next local election the decision to allow the production to film in the city was actually used against the incumbents. Pam Grier was an absolute sweetheart, though, and seemed happy to talk to fans. Of course, the Kansas City area is well known for a bad attitude toward low-budget and exploitation style filmmaking. Years ago, KC politicians gave permission for a film crew to shoot a staged political rally in a park. The production turned out to be LINDA LOVELACE FOR PRESIDENT, and it was a major local scandal. A few years ago, when we tried to get permission to shoot on Kansas City streets, the LOVELACE debacle was brought up, as reason to turn us down. This is more than 20 years after the original incident. - **John Thonen (Raytown, MO)**

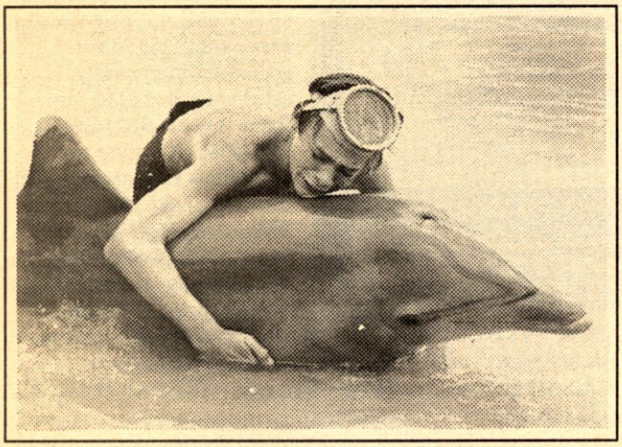
I enjoyed the Fred Williamson rundown. However, I thought his comment about Isela Vega ("she's a little older now and things are hanging where they shouldn't be...") was cruel and tacky. Isela Vega was in a recent film called IN AND OUT, with one of the Bottoms brothers, and is still as much of a knockout as she was in DRUM, DEADLY TRACKERS or BRING ME THE HEAD OF ALFREDO GARCIA. - **Cy Gaffney Jr. (Palm Desert, CA)**

Anyone who has made as many self-financed flicks as Fred Williamson has deserves a lot of credit, but I still think most of them

stink. His recent effort KILL REFLEX is one of the least watchable films I've seen in a long time. The most entertaining aspect of this picture is a screw-up caused by the title change. The deletion of the original title, SODA CRACKER, causes the screen to read: Fred Williamson is... THE KILL REFLEX (Huh?!) - **John Charles (Guelp, Ontario)** *Williamson's CRITICAL ACTION is now known as THREE DAYS TO A KILL. Despite what I wrote, Williamson has been married for over six years. His HAMMER co-star was Vonetta McGee and it's Menahem Golan who produces scripts written on cocktail napkins.*

WILLIAM GREFE´

William Grefe´, what can I say? The Godfather of independent filmmaking in Florida. Anyone who's seen Bill's THE GODMOTHERS will realize why it's disappeared. Never has such a great cast been so wasted. But I understand that the Mick (Rooney) had a lot to do with it. I mean, even the photography stunk, and Bill's films are not usually shot bad. SWAMP FEVER (its original title) was never called ONYA MARK. That was a pseudonym utilized by Alan Ormsby's then-wife, Anya Ormsby, for her participation in the picture and it's pretty damn clever, I think. Doug Hobart (TARTU and the jellyfish man in STING OF DEATH) did special effects on Lon Chaney's FIREBALL JUNGLE, grew maggots in his backyard in a garbage can for Veronica Lake's FLESH FEAST and created the gory weirdness in SCREAM BABY SCREAM and BLOOD STALKERS. The guy also had a traveling horror show and did sideshow work as The Wolfman. - **Fred Olen Ray (Hollywood)** *THE GODMOTHERS also featured the film debut of Danny Aiello, who played a gay gangster. It turns out that Grefe did not work on FLIPPER (he did work on GENTLE BEN though). FLIPPER star Luke Halperin is now a key grip on the syndicated TV show, SUPERFORCE, shot in Orlando. On recent episodes of this science-fiction action series (shown in most markets on Saturday afternoons for kids), the guest stars have been Traci Lords and Ginger Lynn.*



*Luke Halperin learns that **William Grefe´** did not help make FLIPPER.*

OTHER INTERVIEWS

I recently saw LADY GODIVA RIDES (PV#8, A. C. Stephens) on the Movie Channel. Unfortunately, Joe Bob Briggs, whose commentary I usually enjoy, chose to malign Marsha Jordan as "cellulite-encrusted" and asked, "Can you believe she used to be a sex symbol?" Well, maybe she was a bit heavier than today's sex stars, but I don't think she was that bad. Maybe I just have lower standards than Joe Bob. Now that's a scary thought!) - **Erich Mees (Emory U., Atlanta, GA)**

I've learned that Paul Naschy suffered a heart attack one month ago. I don't know how he is now. - **Jesus Olano (Lejona, Spain)**

***Marsha Jordan** in COUNT YORGA.*

Jesus sent a wonderful poster for Naschy's LA VENGANZA DE LA MOMIA, now hanging on the wall of the PSYCHOTRONIC store next to a Jose Mojica Marins poster.

Robert Plante (NYC) *sent a newspaper clipping announcing that Peter Fonda and Z Z TOP singer Billy Gibbons were going to lead "the largest cycle parade in the world" before the 50th running of the Daytona 200 at Daytona Int. Speedway. Gibbons was recently in the PSYCHOTRONIC store buying tapes to watch on the Z Z TOP tour bus.*

***Mark D. Neel (Columbus, Ohio)** sent a detailed James Coburn TV credit list including nine appearances from 59 to 64 that we missed. **Barry Monash (NYC)** points out that Coburn was in the movie within the movie sequence in CALIFORNIA SUITE (78). He also narrated A PLACE OF SKULLS, a one-hour Granada TV documentary about elephant poaching shown on TBS last year. The much-hated HUDSON HAWK was a hit in France.*

Somebody from Portland, Oregon (can't read the name) sent in a recent local newspaper ad for THE BEST LITTLE WHOREHOUSE IN TEXAS "starring Film and Television Star (TWIN PEAKS' Dr. Jacoby) RUSS TAMBLYN." The director was Greg Tamblyn. The were only four performances.

OBITS

Natalie Schaefer (the late Mrs. Howell) appears in Tobe Hooper's disappointing I'M DANGEROUS TONIGHT (MCA, 90) as Madchen Amick's ugly, mute, wheelchair-confined grandmother. Her appearance and the way Hooper uses her in the movie reminded me a lot of "Grandpa" in the CHAINSAW films. - **John Charles (Guelph, Ontario)**

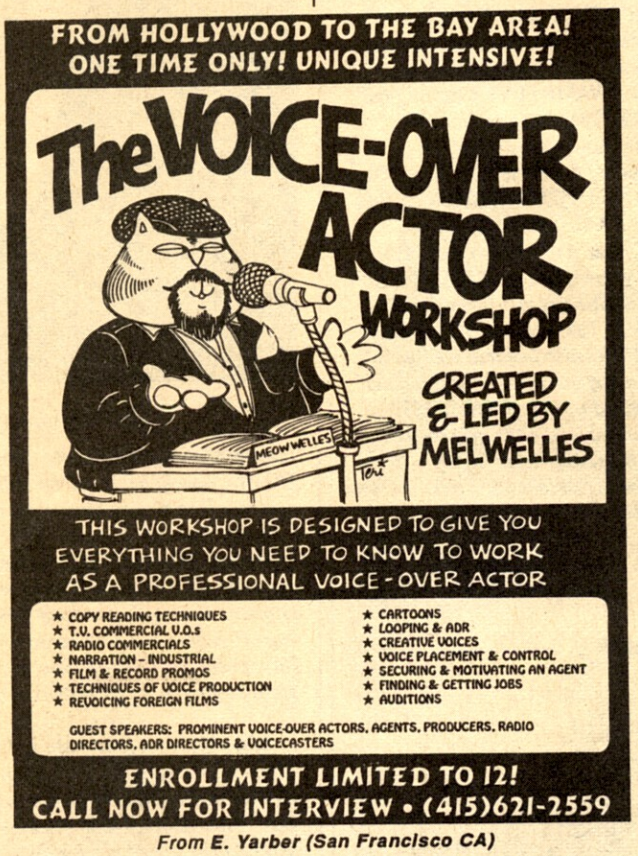
Frederic Rossif (PV#9) is a French director, not Spanish. - **Didier Hanson (Brussels, Belgium**

Please be advised that we held Aldo Ray in the highest esteem and believed in his once-great talent at a time when the "real" Hollywood had turned their back on him. During BIOHAZARD he was living in a little motel on Olive Ave. in Burbank and was in such a state that we had literally advanced him all of his salary weeks before he worked in an effort to help him out. When Aldo was desperate I would help him, like I did John Carradine. I even have an unfinished Aldo picture, BEYOND FEAR, that I started because I had some leftover DEEP SPACE sets and he needed a paycheck to keep going. I just can't fathom why there might be anything wrong in employing a once great talent who needs a job and can't find one amongst their old big-time Hollywood buddies. Aldo and John lent a certain "Name" to our pictures, but I seriously doubt I ever made a nickel more because they were in them. I also happen to have an unfinished Carradine picture. Maybe I should put them together. EVILS OF THE NIGHT II ? - **Fred Olen Ray (Hollywood)** *That unidentified Aldo Ray pic last issue was from MEN IN WAR (57).*

Regarding the Don Siegel obit: It should read RIOT IN CELL BLOCK 11, not 13. - **John H. Weimer (Citrus Hts., CA).**

In the obit for Keye Luke, you misspelled his name as Key. It's not a big deal, it's just that Keye Luke was a special favorite of mine (and) I always liked the symmetry of his name. - **Elana M. Watson (Norfolk, VA).**

Donald King (Fort Worth, TX) *sent in an article about the death of Bill Camfield, a local mid-60's TV horror movie host, billed as "Icky Twerp" when he showed Three Stooges shorts. Ronald Lacy was also in many films I meant to list, like THE FEARLESS VAMPIRE KILLERS, and in the Eugene Laurie notice, yes, it should have said, OPIUM EATER. We also forgot to mention George Gobels strangest credit, THE DAY IT CAME TO EARTH.*



From E. Yarber (San Francisco CA)

REVIEWS

In Wade Williams' MIDNIGHT MOVIE MASSACRE, the serial-type footage being viewed on screen in the theater is actually footage from an earlier (unreleased) Williams' film called SPACE PATROL. (It) was an attempt to bring back the 50s TV series of the same name. More recently Williams has done a remake of DETOUR and is talking about doing a remake of John Agar's tour de force, BRAIN FROM PLANET AROUS. - **John Thonen (Raytown, MO)**

In your review of H. G. Lewis' THE MAGIC LAND OF MOTHER GOOSE, you didn't mention that "Merlin the Magician" was played by Ray Sager, who would go on to become THE WIZARD OF GORE! - **John Monsees (Beechhurst, NY)**

While it's true that Kathy Shower is at least partially to blame for the bad production of ROBO C. H. I. C., it's not because of her role as executive producer, but rather, due to her walking off the project in mid-shoot. Most of her scenes are performed by an uncredited look-alike (who is the real-life paramour of Erik Estrada). Ms. Shower's abrupt exit threw the production into a tizzy at all levels and (director) Jeff Mandel was also replaced - **Peter Johnson (Boulder, CO)** *Johnson was in ROBO C. H. I. C. as a biker, and will be seen in some future releases , DEAD RIGHT, GEEKS and AH! MARIE!*

In FACE OF MARBLE, Carradine revives a sailor who barely rises from the table before dropping dead again, yet latter he and Robert Shayne keep rattling on about the man's near-deadly violence after being brought back to life! Obviously the script got rewritten after the ensuing dialogue about what a maniac the sailor had become and to this day no one has noticed this weirdness. FATAL EXPOSURE was originally called MANGLED ALIVE and was one of the first features to be shot on video and processed through the new Filmlook method.

According to Bruce Glover, the "Electric Man" segment of POPCORN was actually about three times as long as the version present in the film. He also told me Chaney's INDESTRUCTIBLE MAN was one of his personal favorites and that he had watched it many times before doing the film. Talk about dedication! ON THE TRAIL OF ED WOOD - Finally after Conrad Brooks sits in his chair and talks ad infinitum he gets up and leads the interviewers to apartment #115 (Ed's last address). Unfortunately Ed actually lived at #114. Go figure. I guess BAD GIRLS FROM MARS is just one of those films you either love or hate. Originally shot as EMANUELLE IN HOLLYWOOD on a bare-bones five-day schedule for an incredible $52,000 in 35mm on weekends surrounding the DEMON SWORD shoot. Unfortunately the MPAA wanted to hand it an NC-17 so 15 cuts were made eliminating approximately seven minutes of footage. - **FRED OLEN RAY (Hollywood)**

What's happened to Fred Olen Ray? His early efforts weren't masterpieces but they were entertaining (especially ARMED RESPONSE). The stuff he's done for Vidmark in the past few years has been atrocious. Orion filed suit against AIP because they said that ROBO C. H. I. C. violates their ROBOCOP trademark. So the copies that were shipped during the film's original release are all that will be shipped. Based on your review, I guess that's not much of a loss. Your review of BAD GIRLS FROM MARS is right on the money for this immensely tiresome "comedy". In Canada, Nova Home Video shortened the title of MEET THE APPLEGATES to simply THE APPLEGATES, apparently to avoid confusion with MEET THE HOLLOWHEADS. I haven't found a copy of SONNY BOY yet, but based on your review I was pretty surprised to find that Roger Ebert had picked it as one of 1990's best! Gwar made a brief

appearance in HARDWARE during the scene where Stacy Travis watches TV. But while it is Gwar on the screen, the soundtrack plays "Stigmata" by Ministry! Stay Sick! - **John Charles (Guelph, Ontario)**

George Ellis (aka Bestoink Dooley from LEGEND OF BLOOD MOUNTAIN) has gone on to be a trail blazer in the Atlanta, GA area cinema. In the late 60s he opened up a theater that showed underground films (Warhol, Anger...). In the 70s, he ran theaters that showed classics and cult favorites. Recently, I've seen ads where he's wanting to save independent theaters. - **Ted Varner (Lawrenceville, GA)**

TERROR OF THE TONGS can be purchased from Shock Toons (see ad). Dennis Hopper's BACK TRACK aka DO IT THE HARD WAY made its American debut on Showtime in September. ROBOTJOX was made in 87. MUTATOR was produced in South Africa in 89. Ozone was directed by Matt Devlin. THE RIBALD TALES OF ROBINHOOD was directed by Richard Kanter. David F. Friedman released it and handled the publicity. STRANGEST DREAMS (PV #6) is now called INVASION OF THE SPACE PREACHERS (and is on Rhino). Reviews photo celebs last issue included Michael Ironside (pg. 10), June Wilkinson (pg. 11) and Laura Albert (pg. 49). Most of the tapes reviewed on page 56 were obviously not documentaries.

***Knucklehead** was supposed to be on the Psychotronic Calendar.*

ETC.

I discovered a letter in PV #3 asking about a movie which ended with "a woman being threatened by her boyfriend (husband?), so her little girl shoots and kills him." This sounds like the final scene of THE PSYCHOPATH, with Tom Basham as a kiddie-show host who "protects" children by killing abusive parents. - **Erich Mees (Emory U, Atlanta, GA)** *Anybody who enjoyed Basham as Mr. Rabbey in that 73 classic aka AN EYE FOR AN EYE, should look for him in THE PINK ANGELS by the same director.*

In Dale Ashmun's Spare Parts column, he recommends Basil Wolverton's "Space Funnies" which he describes as "reprints of 3 Spacehawk stories from the 50s." The Spacehawk strips were all published in the 1940s in Target Comics. In the 50s, Wolverton was producing other edifying works like "The Brain Bats of Venus." - **Ron Wilbur (Liberty, NY)**

Something DESPERATELY needs to be done about your proofing errors! Typos and misspellings may be considered cool by low-class zines, but not one with your credibility. "Have you ever had you're bones SCRAPPED?" made me fucking cringe! All my best (Seriously!) - **Susan Barrows (Marietta, GA)**

The first Annual 12-hour Schlock Around the Clock occurred at the Drexel North in Columbus (Aug. 24, 25). Movies shown included ILSA, SHE WOLF OF THE S. S., FRANKENSTEIN MEETS THE SPACE MONSTER, CHOPPER CHICKS IN ZOMBIETOWN and GLEN OR GLENDA. Issues of PSYCHOTRONIC were sold in the lobby (and "Papa Oom Mow Mow" was on the programs). - **Vince Cornelious (Prospect, Ohio).** *That was Vince's good news. The bad news was about the cancelling of the long running Fritz the Night Owl horror host show. I personally never saw Fritz's show, but I have some fond memories of an earlier Columbus TV host, Jerry Beck. The Drexel struck again in October with a great 24-hour horror marathon including many premieres and guest Brian Yuzna. It's almost enough to make somebody want to move back to Ohio.*

I recently purchased a copy of PHANTOM OF SOHO based on Lux and Ivy's recommendation in THE WILD WILD WORLD OF THE CRAMPS (book). Now, while I enjoy PHANTOM a great deal, I found to my surprise that it was not the movie they described. Does anybody know which West German mystery they're actually describing? ("A really great movie about this gut who grabs women and ties them against a fence, takes motion pictures of killing them and leaves the film there as a calling card.") - **Erich Mees (Atlanta, GA)**

Recently theaters here (in Yemen) where showing MR. NO-LEGS (with John Agar) and (not on the same bill) THE INCREDIBLY STRANGE CREATURES THAT STOPPED... minus the dance number. I foolishly went to see PLATOON which they were showing right after the Gulf War, but decided to leave after stones started flying past my head. Nowadays, you can't even take a videocassette out of the country without the government checking it first. -**James McMullan (London)**

How about a feature article on Paul Winchell, Jerry Mahoney and Knucklehead? - **Michael R. Mariano** *I don't know about that, but the PSYCHOTRONIC 1992 calendar (see pg. 21) has a nice photo of Jerry Mahoney. Unfortunately the caption says it's Knucklehead. IT CAME FROM OUTER SPACE co-star Kathleen Hughes (Rubin) is on the cover of the PSYCHOTRONIC calendar. The actress (who was also in CULT OF THE COBRA and THE PRESIDENT'S ANALYST) ordered 6 copies and wrote that "I'm thrilled to be on the cover!" The PSYCHOTRONIC 1992 calendar, by the way was published by Pharos and is distributed by St. Martins. The 1993 version is in the works.*

60s

DARK INTRUDER (SHOCKTOONS, 65) D HARVEY HART, S BARRE LYNDON, P JACK LAIRD

This atmospheric 59-minute period horror movie was made as a TV pilot for a projected series to be called "The Black Cloak" but was shown in theatres instead. Another TV pilot shown in theatres, CHAMBER OF HORRORS (66) used the same idea of a turn-of-the century crime solver (with a dwarf assistant). They simply changed the San Francisco location to Baltimore and had the detective own a wax museum instead of being unemployed and rich. Leslie Nielson (with lots of hair) isn't really very good as the man of leisure with a secret crime lab but the plot of DARK INTRUDER, about a growling, hunchbacked Sumerian demon, is fascinating and the scary demon is great. Misty scenes set in Chinatown and a graveyard help too. A surprise plot twist about a deformed Siamese twin should amaze fans of BASKET CASE and a bigger surprise is there's no happy ending!

RED ZONE CUBA (NIGHT TRAIN TO MUNDO FINE) (SOMETHING WEIRD, 66) D/S/STAR COLEMAN FRANCIS, P/ACT TONY CARDOZA

Yes, the determined people who made Tor Johnson's last movie, THE BEAST OF YUCCA FLATS (61), returned. THE SKYDIVERS (63) and this marvel followed. John Carradine sings the NIGHT TRAIN theme song in his great bass voice, then appears as Mr. Wilson the train engineer and remembers how "He ran all the way to hell" while setting up the feature-length 1961 flashback. Two escaped convicts and some migrant workers sign up to fight in Cuba during the Bay of Pigs. They're captured, escape execution, steal a plane and head for Arizona to claim somebody else's treasure. Big Coleman Francis stars as the brutal silent Griffin, who dumps an old man down a well and rapes a blind widow (offscreen) and ends up just like Tor did in YUCCA FLATS. The sound is bad, some of the music is comically goofy, the dialog was all (obviously) dubbed in later and the image goes from light to very dark too often. Originally from Hollywood Star Pictures, who also released FREE GRASS and early Ray Dennis Steckler features.

THE SEVENTH COMMANDMENT (DARK DREAMS, 60) P/D/S IRVIN BERWICK, S JACK KEVAN

At Universal during the 50s, Irvin Berwick was a dialog director (he worked on 11 Jack Arnold movies) and Jack Kevan was a major talent in the make-up department. They formed Van Wick (later Irvmar) productions together and made the incredible MONSTER OF PIEDRAS BLANCAS in 59, then two obscure dramas, THE SEVENTH COMMANDMENT (inspired by ELMER GANTRY?) and THE STREET IS MY BEAT (66). Jonathan Kid, an actor who seems like Don Knotts impersonating Humphrey Bogart, stars as a S. F. man who develops amnesia after a car crash. A friendly tent preacher (with a truck called Noah's Ark) puts him on the right path and seven years later, he's the Rev. Tad Morgan, busy curing people at revival meetings. "PRAISE THE LORD!" Meanwhile, the girlfriend he had left behind in the car crash (Lyn Staten) has become an ex-con blonde floozie living with a lowlife crook in a crummy apartment. They see Morgan as their "meal ticket" and proceed to ruin his life with booze, sex and blackmail. It all ends in a graveyard where the Lord's Prayer is evoked and a bible

stops a bullet. My favorite line is, "I want you to meet the epitome of pulchritude!" The soundmixer was future director S.F. Brownrigg. A crippled kid is played by Charles Herbert (THE FLY and 13 GHOSTS). Berwick went on to produce and/or or direct HITCHHIKE TO HELL, Larry Buchanan's LOCH NESS MONSTER and others. His son Wayne (who acted in his films) directed MICROWAVE MASSACRE (!).

ORMONDS

PLEASE DON'T TOUCH ME (ORMOND, 59) P/D/S RON ORMOND/VITTORIO DI NARDO, S/ACT ORMOND MCGILL

The most outrageous Ormond family movie (after the EXOTIC ONES, maybe) is now available on tape. This is a full-color made-in-Hollywood exploitation classic. It was the only Ormond movie to play Times Square and was also known as TEENAGE BRIDE. You won't believe it! The plot is about why newlywed Vicki (gorgeous redhead Ruth Blair in plunging necklines) cannot have sex with her husband (Al "Lash" LaRue). Her concerned mom says "Most men are brutes anyhow," and he has a GLEN OR GLENDA-style dream with his mother-in-law holding back his seductive wife. A doctor tries to help with his "Electro-Cyclometer" (with a pleasure and pain meter) and a hypnotist (played by stage hypnotist Ormond McGill) uses his spinning "Hypno Box". This alone would be entertaining enough, but a long, narrated "historical" part-mondo prologue features the director as a mesmerist, real open heart surgery, real flagellante footage, a needle going through skin, a drawing of a giant scrotal tumor, a Borneo Fakir and a bit of nudity. You're also encouraged to "Try and hypnotize yourself" with a hypno-disc. The soundtrack features the same maddening flamenco guitar and piano music used in MESA OF LOST WOMEN and Ed Wood's JAILBAIT and the usual Ormond harmonica music.

GIRL FROM TOBACCO ROW (ORMOND, 65) P/D/S RON ORMOND, P JUNE ORMOND

The Ormonds made three 60s country movies in Nashville. Country superstar Tex Ritter is the strict Reverend Bolton whose cute daughter Nadine (Rachel Romen) becomes involved with an escaped con (Earl "Snake" Richards) who isn't a bad guy. Her fiddle-playing hunk cop boyfriend objects and gangster "Vic Naro"/Ron Ormond shows up after some stolen loot and tortures a guy just like he did in THE EXOTIC ONES, "Tic Tac Toe, Where'd ya stash the dough?" Most of the cast members sing. The older sister sings "Will the Circle Be Unbroken" while playing an autoharp, the theme "Run, Bit, Run" is pretty great and there's more (giant-sized) harmonica playing including "Flight Of The Bumblebee." It all ends in a big barn fight. Tim Ormond, who plays little brother "Tim," now markets these tapes himself. You can't lose with these tapes. Write Tim at 2925 Sharon Hill Circle, Nashville, TN 37215, and tell 'em we sent ya.

PLEASE DON'T TOUCH ME. With director Ron Ormond, far left.

RECENT

THE BORROWER (Cannon, 89) D John McNaughton, S Mason Nage, Richard Fire, P R. P. Sekon, Steven A. Jones

An alien is punished by being sent to earth in human form, but needs to replace its head every once in a while. It becomes hunter Tom Towles, then a homeless man (Antonio Fargas). The alien also retains (parts of) the memory of the victims. Meanwhile, a violent rapist is after cop Rae Dawn Chong. Most of THE BORROWER takes place in downtown L. A. where a zombie-like bloody man with women's sunglasses wouldn't cause alarm. It's an awkward, slow-moving mixture of a serious gritty cop drama, a horror movie and odd humor. Some people love it. It's a surprise when the alien uses a dog's head, but it doesn't really work like it should have. It's also irritating when the alien, who only changes heads, also has different- sized bodies. With Don Gordon, Madchen Amick from TWIN PEAKS videotaping a band, a Henry poster, a Cleveland joke and the Goodyear Blimp. This delayed second feature by the director of HENRY finally played some midnight dates in New York recently.

Wayne Newton is in THE DARK BACKWARD.

THE DARK BACKWARD (RCA/Col., 91) D/S Adam Rifkin, P Brad Wyman, Cassian Elwes

The influence of John Waters and David Lynch on some young directors is becoming more apparent every year. The fact that this got made (and released in some theatres) can only be due to the name stars who were brave (or desperate) enough to be in it. Judd Nelson stars as a greasy, sweaty garbageman who becomes "Desi, the three- armed wonder comic" in this warped post-everything show-biz fable. Bil Paxton takes acting honors as his always cheerful accordion-playing partner Gus. Wayne Newton is a riot as a small- time agent and King Moody (who was in TEENAGERS FROM OUTER SPACE) is pretty great as the host of the Twinkle Doodle Show. There's an incredible black-and-white cat-and-mouse gore cartoon, a human xylophone and a hard-to-believe sex scene with three of the largest women imaginable. Also with James Caan, Lara Flynn Boyle, Claudia Christian and Rob Lowe. The signs seen everywhere for Blimps products (Weaselroni, Pork Juice...) in THE DARK BACKWARDS were confusing people all over New York last summer. As odd as this movie is, those signs intruding in real life were more effective.

MEET THE HOLLOWHEADS (Media, 89) D/S/act Tom Burman, S Lisa Morton, P Joseph Grace

I can't believe somebody financed this HUH!? movie, directed by a special effects expert, but I'm sort of glad they did. It's a post-nuke family (black) comedy patterned (in part) after THE JETSONS, on sets that look like leftovers from PEE-WEE'S PLAYHOUSE. An optimistic hard-working dad (John Glover) brings the obnoxious slimy boss home for dinner. His cheerful wife (Nancy Meete) serves mutant frog snacks to the kids and works overtime preparing blue and green food. Everything comes from plastic tubes, including edible tentacles. The only scene not in the bizarre home is in some kind of void and features Logan Ramsey and his late wife Anne (who speaks with subtitles). With Joshua Miller, Bobcat Goldwaite, a kid who looks like Fred Savage as the son, a Grandpa fed with a giant syringe, and a rap theme. Rated PG-13 and not to be confused with MEET THE APPLEGATES or THE FEEBLES.

DAVID CARRADINE

DUNE WARRIORS (RCA/Col., 91) P/D Cirio C. Santiago, S T. C. McKelvey

Carradine stars as the wise, older wandering warrior Michael in yet another ROAD WARRIOR copy from the Phillipines, set in "New California - 2040 A D". Luke Askew is William, leader of the heavily armed bad guys after the water that the peaceful desert villagers have. Jill Ann McWhirtz (nice but determined village woman) and Isabel Lopez (Oriental warrior) show up for brief topless and nude scenes. Characters fight with swords and/or guns and lots of things blow up. I can't understand why the director would bother to hire dozens of dwarves, just to run through one unimportant scene. The music score is awful and Carradine's martial-arts fight scenes must have been edited by a blind man. A Roger Corman production.

PROJECT ELIMINATOR (Southgate, 90) D/S H. Kaye Dyal, P Morris Asgar

Frank Zagarino is John Slade, a quiet muscular truck driver with long blond hair. He stops a hold-up by guys in Nixon and Reagan masks, is blamed by the local corrupt cops and teams up with his old Nam buddy Ron (Carradine), an ex-alcoholic restaurant owner who cooks, plays the piano and sings. Ron's boss who has created an "anti personnel weapon" that looks like a small Buck Rogers ship, plans to get out of the weapons business to help the homeless (!), but is kidnapped by the bad guys before he can. Lots of gunfire, chases and pointless explosions follow, all set to boring Tangerine Dream-type music. Carradine's real daughter Calista is in this, but another actress plays his daughter. With Hillary English and Vivian Schelling (SOULTAKER). Shot in New Mexico. Carradine and his wife Gail were the associate producers.

NIGHT CHILDREN (Vidmark, 89) P/D/S Norbert Meisel

Carradine is Max, a uniformed Hollywood cop whose lover is a probation officer (Nancy Kwan). It's interesting that both of

them made martial- arts instructional tapes after this movie was made, but anyway... this is about horrible cop-killing punks (including Griffin O'Neal and Tawny Fere) with anarchy painted on their jackets. They kill at least four cops and steal a police car. No big deal. Kwan gets punched after kneeing a bad punk in the crotch. At one point they tie up Carradine, put a pig sign around his neck and make him play Russian Roulette. Pretty ridiculous.

ARMED RESPONSE (RCA/Col., 86) P/D Fred Olen Ray, S T. L. Langford, P Paul Hertzberg

Nam vet Carradine owns a bar in L. A.'s Chinatown where his ex-cop dad (Lee Van Cleef in one of his last roles) drinks. Bad guys led by a Yakuza (Mako), who is after a statue, kill Carradine's brother and torture another one, so it's time for revenge, shooting and exploding cars. Carradine has Nam flashbacks and nightmares. Michael Berryman wears a smile button, gives Mako fortune cookies and has a slow-motion fight with Carradine. With Laureen Landon and Dick Miller together in a funny scene, Brent Huff, Lois Hamilton, Ross Hagen, Conan Lee, Dawn Wildsmith, Michelle Bauer, Bobbie Bresse, and a clip of Boris Karloff as Mr. Wong. The many Carradine reaction shots in the bar scenes are the strangest parts in this silly, but fun movie.

FOREIGN

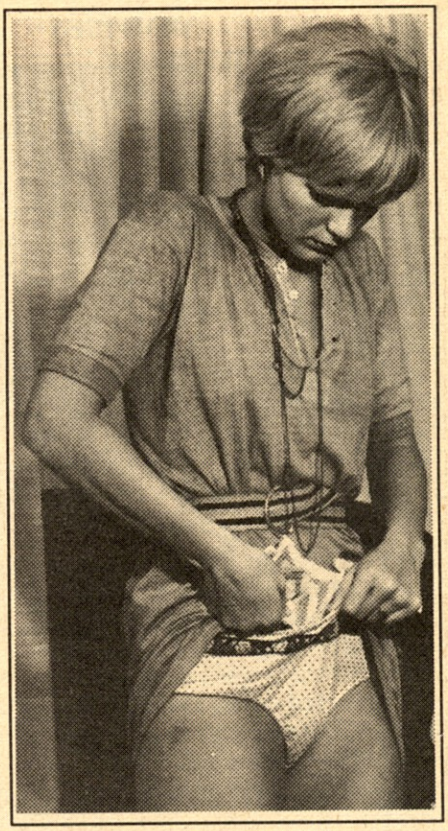
BELOVED INVADERS - THE VENTURES (65?) P/D George M. Reid, S Junko Terayama

The Ventures, from Tacoma, Washington, were one of the first American rock band's to become "big in Japan". They toured there in the mid-60s, recorded some albums just for Japan and even starred in this great black-and-white movie, part travel documentary, part concert performance film. The print is

Don, Nokie, Mel & Bob...THE VENTURES!!!

excellent and letterboxed. The beginning is priceless. A narrator starts things off (in Japanese) as we see some normal scenes of life in Tokyo, then a teenager picks a selection from a jukebox ("Out Of Limits" from the classic Ventures in Space album) and we see records being made at a pressing plant then sold in stores. Lots of young guys are shown buying and practicing with electric guitars, then various homegrown rock groups play. One group is so amateur that audience members cover their ears. The Ventures, four ordinar- looking Joes with 50s pomps whose voices are dubbed in Japanese, are shown walking down a street and are identified (Nookie, Don, Bob and Mel); then, in an exhilarating scene, a couple dances wildly by the seashore to a great upbeat Ventures cut I can't identify. Ventures mania has obviously arrived! The rest of the movie consists of the group sightseeing, signing autographs, eating noodles with chopsticks and traveling around the country, with concert footage from each city shown. They even fly to Hiroshima, where they visit a crowded Pachinko parlor. If you're an instrumental group fan you'll love this rare movie. Now if I only had some vintage footage this good of the Shadows! BELOVED INVADERS is available for $18, from Vicious Video, 916 Shaker Road, #138, Longmeadow, MA 01106.

MORE (Warner Brothers, 69) P/D/S Barbet Schroeder, S Paul Gegpuff



Mimsy Farmer in MORE.

Schroeder (BARFLY), from Switzerland, made this, his first feature, in France and on the beautiful isle of Ibiza. Most of the dialog is in English, but various characters speak untranslated French, German and Spanish. Klaus Gruber stars as Stephen, a pretty blank and directionless young German guy hitchhiking to Morocco, who has the mixed fortune of hooking up with a young, beautiful, uninhibited American girl (Mimsy Farmer). He smokes pot for the first time with her (while Pink Floyd's "Cymbaline" plays). They seem to be alone in paradise on Ibiza, but she's also involved with an ex-Nazi, and hard drugs. He gets confused, hooked, strung out, takes LSD, meditates, gets mad and in debt and ends up in a wooden box. MORE is a unique time piece that made former AIP starlet Farmer (who spends half of the movie naked) a star in Europe. You might find MORE a depressing but erotic version of THE BLUE LAGOON mixed with a modern REEFER MADNESS ("Fix me!"), but you won't forget it. Schroeder movies can work on many levels, and there's a lot to read into this one if you want to. Parts of the famous Pink Floyd soundtrack are heard coming from a jukebox, a radio, records or tapes. Floyd fans should know that there's also some good stuff not on the LP, originally released on Tower. The group also scored the director's THE VALLEY (also on tape now).

CONFESSIONS OF A BLUE MOVIE STAR (Imperial, 70?) D Andrzej Kostenko (and Wes Craven)

An interesting post-Manson murders Roman Polanski

interview is intercut (out of context) into this documentary made in Germany, supposedly by a student of the director. A narrator tells us the story behind the headline-making suicide of a young part-Polish Nietzsche-reading medical student who killed herself after a brief career as a sex-film star in Munich. Behind-the-scenes segments show auditions for simulated sex roles and actors, would-be actors and a first-time director are interviewed and shown at work. Anybody who can stay interested should wait until after the END title for an added segment showing a "director of snuff films" talking with a paper bag over his head (!), who proceeds to show footage from his "real snuff film", actually gory footage (usually missing from prints of) THE LAST HOUSE ON THE LEFT!

VAMPIRES

George Chakiris in PALE BLOOD.

PALE BLOOD (RCA, 89) D/S V. V. Dachin Hsu, S Takasi Matsuda, P Omar Raczinarczyk, Michael J. Leighter

George Chakiris is Michael Fury, a grim, quiet vampire in LA. Wealthy Wings Hauser is busy making a video documentary and we eventually discover that he's the real villain, a nut who kills to lure and capture a vampire. He even has a blood-draining machine. There's also a young woman (Pamela Ludwig) obsessed by vampires, a silent NOSFERATU clip, and a new innovation: a portable canvas coffin with a zipper. Too much time is spent with generic footage of the city and on Agent Orange, a band that plays on three occasions. PALE BLOOD, which has its moments (mostly with Hauser) was one of the stranger features screened at this year's Asian Film Festival in New York. The director is a woman from Hong Kong who previously made documentaries and commercials.

VAMPIRE AT MIDNIGHT (Key, 87) D Gregory McClatchy, P/star Jason Williams, S Dulany Russ Clements, P Tom Friedman

Jason Williams (star of FLESH GORDON) is a plainclothes hero L. A. cop. Dr. Radcoff (Gustav Vintas) is a rich, balding new age hypnotherapist with a growing following, who makes people kill. His tall female assistant slashes a cop's throat with a razor and drinks his blood. This one's better than you'd expect, but when the hero's hand is bitten, his arm is bandaged in the next scene. With Leslie Milne and Christina Whitaker.

VAMPYRE (Raedon, 90) P/D/S/edit/act Bruce Hallenbeck, P Antonio Paneta

VAMPYRE was shot on video in Eastfield Village, New Jersey for $20,000 and was inspired by the avant garde 32 Carl Dreyer feature of the same name. A character named David Gray narrates and is first seen as a kid with a huge cross around his neck. I'm impressed by the impossibly low budget, but I still didn't understand why a period film with horses and candlelight has characters wearing jeans and modern ties walking around to music with a rock beat. Slow-paced movies can be great but except for one topless vampire woman and a scene where some legs are cut off, there wasn't much going on to keep my interest.

TO DIE FOR (Academy, 89) D Deren Sarafian, S Leslie King, P Barin Kumar

Brendan Hughes (HOWLING VI) is the immortal young-looking Vlad who buys a "castle" in L. A. complete with hot tub. He's the good romantic vampire. The bad one who wears granny sunglasses and smokes little cigars is jealous and out for revenge. In one scene he's a lumpy-faced monster who breaks the back of a coke snorter and drains his blood. Amanda Wyss becomes a vampire and almost has her head cut off. There's some slow-motion sex and the two growling vampires fight while floating in the air. A few scenes are botched, but this is a very entertaining modern vampire movie with excellent cinematography. It was also a comic book. The late Duane Jones from NIGHT OF THE LIVING DEAD had a bit part in a real estate office. With Sydney Walsh, Scott Jacoby, Ava Fabian and John Buechler FX. This year's sequel is SON OF DARKNESS: TO DIE FOR II.

HALPERINS

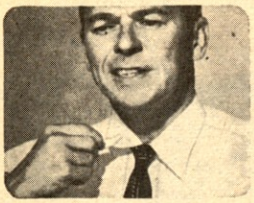
REVOLT OF THE ZOMBIES (Hal Roach, 36) D/S Victor Halperin, S Howard Higgens, Rollo Lloyd, P Edward Halperin

The Halperin brothers made 10 wacked out features- from PARTY GIRL (30) to GIRL'S TOWN (42). This one (from Academy Pictures) is pretty bad, but very entertaining. It opens with a lineup of indestructible Cambodian zombie soldiers helping the French fight Germans in Europe. The story moves to Cambodia, where an international expedition tries to find the ancient zombie formula and destroy it. Characters act in front of rear-projection photos of Ankor ruins. A woman does a very awkward "exotic" dance and a troublemaking blonde creates a love triangle. The jilted lovesick man (Dean Jagger) turns his servant into a zombie by heating the secret potion (like crack) and blowing the smoke in his face. Jagger broods, laughs, cries and says things like "Bunha, we're learning to be ruthless!" The Halperins didn't have Bela Lugosi again so they used his superimposed glowing eyes from their hit WHITE ZOMBIE (32) all through this movie, and a bad guy is dressed to resemble Lugosi. Jagger turns the whole cast into zombies and yes, they do revolt.

TORTURE SHIP (39) D Victor Halperin, S George Sayre, Associate P Sig Neufeld

This even more obscure (and absurd) release (from Producers Pictures) was "based on" a Jack London story. A mad doctor (Irving Pichel) arranges for a group of headline-making killers to sail on a boat with him at midnight. There's a bomber, a wife killer, a strangler, "Poison Mary"... A newspaper headline says "HARRY THE CARVER MACHINE GUN SLAYER IS MISSING!" Pichel operates on their endocrine glands in a misguided rehabilitation attempt, but they die, so he chooses a "normal" victim, the ship's captain (and his nephew), Bob. The captain. who becomes a violent zombie, is played by Lyle Talbot, looking like Curley Howard with hair and suspenders. He leads the revolt this time. With Jacqueline Wells (from THE BLACK CAT), a comic Swedish servant and lines like "Get more wine or I'll cut your ears off!" I don't know yet who sells this tape, but it should be seen.

"The neatest Christmas gift of all!," says Ronald Reagan



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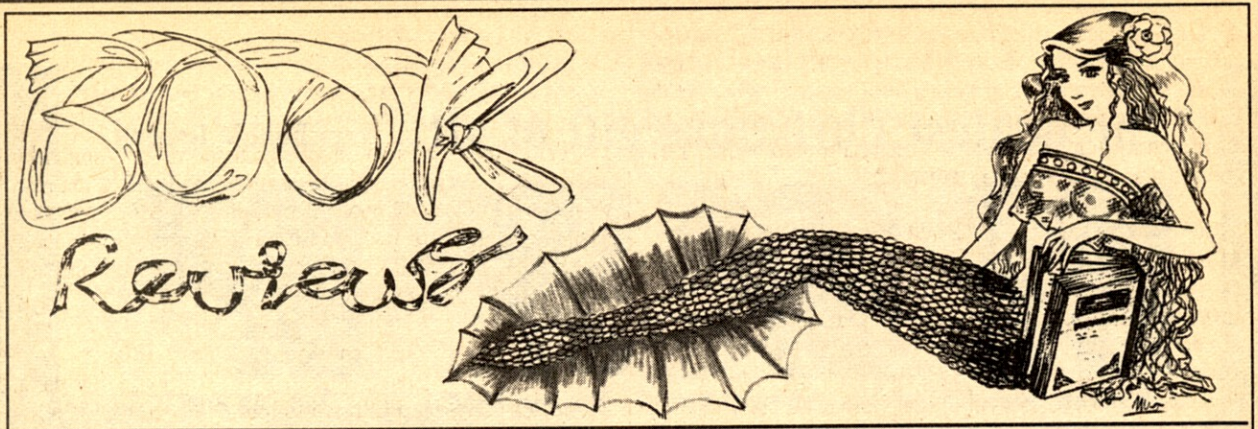


SHOCK EXPRESS - THE ESSENTIAL GUIDE TO EXPLOITATION CINEMA (Titan, UK, "$25")

Stephan Jaworzyn published my favorite British fan magazine Shock Express, but quit nearly two years ago and promised to return. This excellent book, similar in look, format and size to the Re/Search INCREDIBLY STRANGE FILMS book, was worth the wait. Articles cover censorship in the UK, Nam vet films, Phillipines horror, Corman's Filmgroup, Michelle Soavi's THE SECT, Cronenberg's NAKED LUNCH and American Jack Stevenson writing about the Werkstattkino (a PSYCHOTRONIC fan's dream theatre) in Munich. Some interviews are with the notorious producer Harry Alan Towers (a first, I think), Larry Buchanan, George Kuchar, John Waters, Clive Barker, Joseph Green and David L. Hewitt. There's also a movie reviews section and some impressive color pages.

BROKEN MIRRORS BROKEN MINDS - THE DARK DREAMS OF DARIO ARGENTO (Sun Tavern Fields, UK, "$25") Maitland McDonagh

The first book on Italian horror master Argento in English has been published and that's a reason to celebrate for serious horror fans. Some (most) books are written just for the money by people who don't really know or care about their subject. McDonagh is an Argento fan, a horror movie (and fiction) expert and she loves Argento films. She appreciates every drop of blood in SUSPIRIA, every carefully slit throat in DEEP RED, and she even understands most of the plots (!). BROKEN MIRRORS is expanded from her master's thesis, so it's serious, but readable, insightful and informative. BROKEN MIRRORS will make you want to see SCREAMING MIMI (58), based on a Frederic Brown novel which was the inspiration for BIRD WITH THE CRYSTAL PLUMAGE, and search out the uncut versions of Argento's best. Find out why so many Europeans love these shocking, high-quality features and why in America they're censored, ignored or worst of all - not even released! At least (TERROR AT) THE OPERA has finally been released here (by Southgate Video) and the half-Argento TWO EVIL EYES even played in some theaters. BROKEN MIRRORS is 293 pages, with 54 pages of illustrations (including rare ads and lobby cards), an Argento interview and a complete filmography.

Maitland and Dario

If you need copies of the SHOCK EXPRESS or DARIO ARGENTO books in Manhattan, stop by the PSYCHOTRONIC store. We stock both. Sorry, no mail orders.

HORROR FILM STARS (McFarland, $24. 95) Michael R. Pitts

66 actors (the ones that really matter) are covered in this softbound, updated and improved 476-page illustrated version of Pitts' 81 book. The 17 longer chapters are on major horror stars (Karloff, Price, Barbara Steele...) and include complete filmographies. Donald Pleasance and Tod Slaughter are some of the new additions to this section. The rest have select filmographies and briefer bios. Some of the celebs covered are Yvonne DeCarlo, Morris Ankrum, Allison Hayes, Santo, Rondo, TOR(!), Bruno Ve Sota, William Marshall and Cameron Mitchell. Time wise they range from Lon Chaney to Jamie Lee Curtis. This book is useful, fact filled and has some great pictures. I just wish the author didn't use the word *genre* so much. Write McFarland at 611, Jefferson, NC 28640

THE CHARM OF EVIL: THE LIFE AND FILMS OF TERRENCE FISHER (McFarland, $59.50) Wheeler Dixon

Between 47 (COLONEL BOGEY) and 69 (FRANKENSTEIN AND THE MONSTER FROM HELL) Fisher directed 51 features. His CURSE OF FRANKENSTEIN and (HORROR OF) DRACULA from Hammer revitalized and revolutionized the horror film worldwide. This big (591-page) illustrated book is the first one on Fisher in English and takes a detailed look at his entire career. Quotes are rounded up from actors (Lee and Cushing included), critics, co-workers and the late director. Even Wheeler,

Photo by:David Gray

a fan, can't find anything good to say about THE HORROR OF IT ALL (with Pat Boone), but he makes a good case for searching for copies of lesser-known titles like THE EARTH DIES SCREAMING and some of the earlier films, little known in the U.S. John Carpenter wrote the intro and says "Anybody who has made a horror film since 1957 has been influenced by Fisher. He changed the rules and set the standards."

STAIRWAY TO HELL- THE 500 BEST HEAVY METAL ALBUMS IN THE UNIVERSE (Harmony, $14.) Chuck Eddy

A lot of people would look at the title and the Led Zep cover and pass this one up. Take a closer look; this is a very surprising record guide and could be a good kick in the head to people who read *Village Voice* rock reviews too much. I never knew I loved so many "heavy metal" albums and I'm glad this book says good things about groups lots of people seem to hate (Blue Oyster Cult, Alice Cooper, Big Brother and the Holding Company, Ted Nugent...). The real gods here are Black Sabbath, Zepplin, AC/DC, Motorhead and Metallica, but you also get The Ramones, Z Z Top, The Pink Fairies, Pere Ubu, Amon Duul II, The Adverts and lots of 0-sales albums only a critic or a longtime record store employee ever heard or heard of. It traces the roots of "heavy metal" back to Link Wray, The Kinks, The Sonics, The Yardbirds and Blue Cheer and does a great job of showing how garage rock, 70s punk, "glam" rock, funk and even the Osmonds (!) and select jazz and disco artists interact. And if you had the mistaken notion that all "heavy metal" is made by overgrown white kids, this book has plenty on Hendrix, Funkadelic and Jimmy Castor, The Chambers Brothers, Prince, Arthur Lee, Miles Davis... Eddy still can't convince me that Cactus, Kiss, Uriah Heep and Bloodrock are worth listening to, but it makes me miss my Sweet and Hawkwind albums.

ALICE COOPER

HITSVILLE - THE 100 GREATEST ROCK ' N' ROLL MAGAZINES 1954-1968 (Shake, $13.45 ppd.) Alan Betrock

Betrock's latest 11- page book includes descriptions of the 100 magazines of the title plus lots of covers reproduced, four to a page. The titles range from Flip and Modern Teen to the more serious (or underground) mags like Mojo Navigator and R&B rarities. Besides the American zines, foreign ones are covered like Bravo (Germany) and New Musical Express (UK) and of course there are whole sections on Beatles and Elvis publications. Remember Eye? Cheetah? This is a great guide and fun to look at. Write Shake at 449 12th St. Brooklyn, NY 11215.

THE TERMINATOR 2 : JUDGMENT DAY (Applause, $17.95)

Personally, I thought the scene in T2 of L.A. being nuked was one of the most amazing sequences ever put on film (the hush that fell over the Times Square audience was priceless) and the liquid alien was great. Many of the incredible effects in the movie aren't so impressive in still photos, though. This is a 336-page softbound, heavily illustrated (over 700 photos, some in color) screenplay to the most expensive movie ever made (so far). It also includes omitted sequences. The (very) complete credits reveal that STREET TRASH director Jim Muro operated the Steadicam. James Cameron wrote the intro.

THE COSMICAL HORROR OF H. P. LOVECRAFT - A PICTORIAL ANTHOLOGY (Glittering Images, $29.95?)

Another fine oversize book, from the Glittering Images people in Florence, COSMICAL HORROR is in Italian and English. The illustrations are mostly new and old (Vault Of Horror) cartoon strips and drawings based on or inspired by Lovecraft. A very complete section lists everything the man wrote and articles and books about him. All comic and film adaptations are listed including films influenced by Lovecraft (CALTIKI, EQUINOX...). Write to Via Ardengo Soffici, 11/13 - 50142, Firenze, Italy for info.

ROADSIDE ELVIS (Contemporary, $9.95) Jack Barth

Last issue I reviewed ROADSIDE HOLLYWOOD by Barth. The more specialized ELVIS will probably his best-seller. It's a state-by-state guide to everything concerning where Elvis sang, acted, recorded, bought cars, watched girls in their underwear, met Presidents... plus gift shops, tourist traps and museums. As usual, I looked up Ohio first. "Radio station WERE... was probably the first northern radio station to play Elvis... disc jockey Bill Randle... in 1955." The same year, "Elvis appeared with Bill Haley and Pat Boone at the St. Michael's School Assembly Hall." Pretty good. Let's try a harder state. Utah: "The University of Utah's Center for Human Toxicology... where Elvis' blood was tested after his death." Make sure to visit the lab next time you're passing through. ROADSIDE ELVIS is useful, funny, has good photos and there's a little Euro section too, including the barbershop in Friedberg, Germany where "clumps of Elvis hair" are on display to this day.

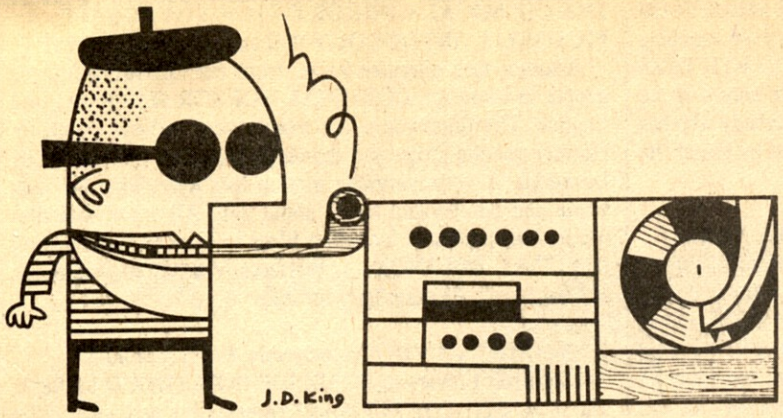
HOLLYWOOD AND THE SUPERNATURAL (St. Martins, $19.95) Sherry Hansen-Steiger and Brad Steiger.

The authors are UFOlogists trying to pass off this sub-*National Inquirer* nonsense (mixing speculation, film plots and reality) as a serious book. It can be pretty funny, though. Some of the many brief chapters are: "Morey Amsterdam Combines Astrology With Prayer", "Jayne Mansfield's Ghost Haunts the Pink Palace", "Mickey Rooney's Busboy Came From Heaven" (!) and "Andy Gibb Still Sings With the Bee Gees". You can also learn about when Kay Ballard saw a UFO and Charlene Tilton's teenage ghost experience. Criswell would approve. Author Brad also co-scripted the film UNKNOWN POWERS, narrated by Jack Palance, and has written "over 100" books. This one needs an index!

THE TRIAL OF GILLES DE RAIS by Georges Bataille (Amok, $12.95)

Bataille was "a legendary 15th-century child-murderer, sadist, alchemist, necrophile and practitioner of the black arts" who was eventually hanged and burned. This is the first English translation of the French book written in 65.

Also look for THE FAMOUS MONSTERS CHRONICLES by PSYCHOTRONIC contributor Dennis Daniel, published by Fantaco. It promises to be the last word on the much missed Famous Monsters Of Filmland magazine. Call (518) 463-3667 for info.



record reviews

By Art Black

With title & logo copped from H.G. Lewis, cover art from the Psychotronic Encyclopedia, and 'tween-track snippets of promo spew & dialogue from low-budget genre films of decades past, **SOMETHING WEIRD** is a natural for this column. Luckily, the music kicks too. Compiled from thrash & psych bands in York, UK, it begins as dire as any modern metal comp I've heard, mutating by side's end through sub-Motorhead & sub-Wire ('70s versions both) into the unexpected art/punk/ska (don't cringe) blitzkrieg of **GLUEMAN**; sort of a post-anorak new Television Personalities. Weighty. Side two (the Sydney side, as opposed to the Television side) rocks to a considerably more slippery beat, with cheesy psychedelia and wah wah guitar permeating the cross-eyed punk skitter & drive. Best songs are unquestionably those by the **TV BABIES** and label stalwarts the **VILLAGE IDIOTS**, both highly redolent, once again, of the TVPs. Kind of a screwy influence to hold a quarter of York's youth in its thrall, but I'm not beefing. Only 300 pressed, so act now or forever hold your mottled piece. (Ugly Music, 106 Vale Royal House London WC2H 7QA UK)

Pere Ubu, a band from Cleveland.

Moving right along, whaddaya know, the **TELEVISION PERSONALITIES** have a timely new release or three. First up: a greatest hits (of sorts), recorded live in France '85. Now granted, there's a fine line between charmingly amateurish and just plain sloppy, and "Camping In France" (Overground) comes about as close as anything I've ever heard without slipping over to the negative side. Performed in minima by Treacy with Jowe Head and JJ Bloom, the pseudomod protodelic pop-art garage tuneage rocks like heck, with intentional (and slyly acknowledged) references to past musics, from the band that more or less blueprinted the Pooh Sticks a decade before the latter band's first single. Hell, if these guys didn't invent the category of unassuming pop genius, they at least brought it up to date with their original punk contemporaries, and the initially ragged sound on CIF quickly reveals itself to be more of their pure manifest attitude. Loverly. Overground has also reached further into the Wham! archives to re-release the sublime "Three Wishes" plus 2 on 7-inch, while Fire Records offers brand spanking new TVPs via "Strangely Beautiful", a fairly clean and accomplished EP along the lines of the mostly mediocre last studio LP. (Overground, POB 1NW, Newcastle Upon Tyne NE99 1NW UK) (Fire, 339 Seven Sisters Rd, London N15 6RD UK)

SUPERCHARGER come from a similar black and blistered pop cultured sewer to that which spawned the original TVPs, though the line twixt tribute & parody has worn a lot thiner over the years, and "Supercharger" honestly hasn't a whit of invention, subtlety, cleverness or style about it. Which ain't to say it's all bad; as boneheaded retrotrash goes, they manage stumble across some mildly tastey frat-rockified libio-lifting stolen punk & pop riffs (Ramones, Cheap Trick), particularly on side 2. Still, in the shemale-drummed garage trio category, they sure as hell ain't the Gories. (Radio X, POB 63 South City, CA 94083)

The **FREAKY FUKIN WEIRDOZ** steal bits and pieces of other musics just as haphazardly, somehow managing to assemble them into something halfway original. "Extra Play" opens with a Handsome Dick-like intro, then jumps into a sick rap metal punk groove that sounds like Happy Flowers playing glam or the Dwarves as posturing grade-schoolers. Stoopid (in the best sense) and abundantly adolescent, from the 16-second jokeless joke to the munchkin macho of "Selassie Is Weirdo" to my fave, the goofball anthem "Bitch Make Sandwich" - I can't for the life of me imagine why I like this so goddam much. (FFW)

The **BADTOWN BOYS** are pirates of another stripe, mishing and moshing the Ramones and The Dickies with a hint of Misfits and a dash of the Blasters into a stew as tasteless and dull as dung. Similar to England's Meag City 4 or Senseless Things, only far, far worse. YARD TRAUMA started life as an 80s take On 60s garage, gradually disappearing into the shadow of Lee Joseph's side-project Thee Fourgiven and their Detroit frag-metal fixations. "Loose Your Head" returns them to the

garage via leader Joe Dodge's songwriting, though producer Brett Gurewitz (of Bad Religion) would have you think they're a lite-punk band. He piles on the steroid music, turning even the potentially worthy songs ("One Thousand Lies", "I Refuse") into colorless California cliches. (Gift of Life, c/o New Red Archives, 6520 Selma Ave. #1305, Hollywood, CA).

NONOYESNO (not to be confused with Nomeansno) are the newest nobodies on Germany's Glitterhouse label, formally the continent's foremost purveyors of cheap grunge, more recently commuted as a result of Sub Pop & Amphetamine Reptile marketing deals (among others) into the scum-plod of Europe. In addition to releasing records by America's heaviest, they've signed a number of overseas losers, such as Loveslug and these chuckleheads. In this era of retrospective Chrome worship, they've not only committed yet another unnecessary cover, but managed to rope in Helios Creed himself to sing and strum on it, adding absolutely nothing to the original version. With a pair of squiggly guitar noddleroni-metal B-sides that even Boner records would laugh at (well, probably), "Lederhosen-verbot" is like a refreshing blast of brown air. (Glitterhouse, Guner Weg 25 3473 Beverungen, Germany.

Which, uh, brings me to **GABBA GABBA HEY**. Listen, I really wanted to take an issue off from slagging Triple X, but was specifically asked to review this one, so what the hell. Among it's 20 or so groups covering Ramones chestnuts are at least, well , 2 bands I like. And yeah, both **CHEMICAL PEOPLE** and **THE FLESHEATERS** do moderately competent versions, though I really think the whole tribute thing peaked when the Ruttles got their own cover LP. I mean, who's next, Alfalfa? On the positive side, the same much-maligned label recently released a new unpolished gem by **BARKMARKET**. In this incarnation, BM fall somewhere between a slightly outdated NY-noise version of the Workdogs and a lackadaisical Clawhammer. It stomps and swaggers, spits and sputters in furious fashion without once approaching R&R. Like XXX's best band, OF CABBAGES AND KINGS, they're formally of New York's notorious Purge label. (XXX, POB 862529 LA, CA 90086).

Delving back into the guts of R&R "Original BBC Recordings" by **THE YARDBIRDS** is something of a revelation, even if its mostly familiar material, with rawer, less produced versions of even the compromised hits, alongside sharp minimal versions of their jacked blues classics. Heavily weighted with covers, there's still some (officially) unreleased tuneage to snag the casual observer, but sycophants'll NEED the crisp (cutting, killing) sound of Page's meth guitar on "Too Much Monkey Business" and the radically differantly-shaded versions of "Shapes Of Things". Sound is excellent- far, far better than nay prior bootlegs containing bits and pieces of the material, and the only fault I can find is an absence of Beck & Clapton scree. Maybe next volume, huh? (Band Of Joy, UK)

New and notable LPs include **THE BEACH BOYS - LOST AND FOUND!** (Sundazed), the first quality release of (all of) the wholesome teenage group's pre-Capitol, pre-fame material recorded in 61/62. It features several songs and outakes never before released. I hope Dr. Landry doesn't get a cut from this. **THE CRAMPS** are back with LOOK MOM, NO HEAD! (Big Beat import). It's kinda sad no see the group celebrate it's 15th anniversary without drummer Nick Knox, and this one has the least appealing cover of any Cramps album, but the music is great as usual. Along with originals like "Two Headed Sex Change" and "Bend Over I'll Drive" ("Is this the way Jayne Mansfield died?") they even cover "Hardworkin' Man" from Paul Schrader's movie BLUE COLLAR. **KATHY AND THE KILOWATTS** (check out the photo!) play out a lot in the Austin area and have several cool cassettes available from Lectro-Fine Records P.O. Box 3751, Austin, Texas 78764 for $7 each. Q. D. K. Media released the soundtrack to Peter Jackson's Australian gore/science fiction/cult movie **BAD TASTE** a while back. Now they've released the soundtrack to Jackson's bizarre Muppets-on-bad acid follow-up, **MEET THE FEEBLES**. The deluxe picture disc (with poster) foldout package is $22 (U.S. ppd.) or $17 for the CD. The companies next release will be the soundtrack to HENRY! Write to Q. D. K. at Ackermannstr. 9, 2000 Hamburg 76, Germany.

Kathy and the Kilowatts from Austin.

We received: **THE WOGGLES** have a 4 song EP on Zontar (197 East Clayton, Athens, GA 30601), "Phlegm" is a 4 song EP by **MASTERS OF MUTILATION** (Rotten, c/o/ Mark Murray, PO Box 7265, Cyrus Heights, CA 95621) "Look At Your Chair"/" Pumkinface" is by **ST37** and "About A Cat"/"Jezegrind" is by **BIG SATAN INC.** both are from Overandout (Box 49795, Austin, TX 78765), "Cadillac Man"/ "Surfabilly" is a pink vinyl 45 (in a full color cartoon sleeve) by **NINE POUND HAMMER** (Baylor, 48 Monitor St., Brooklyn, NY 11222). We also received 2 cassettes by **THE SCREAMING POPEYES** (Jeff Olson, 210, So. Alta #D, Branston, MD 65616).

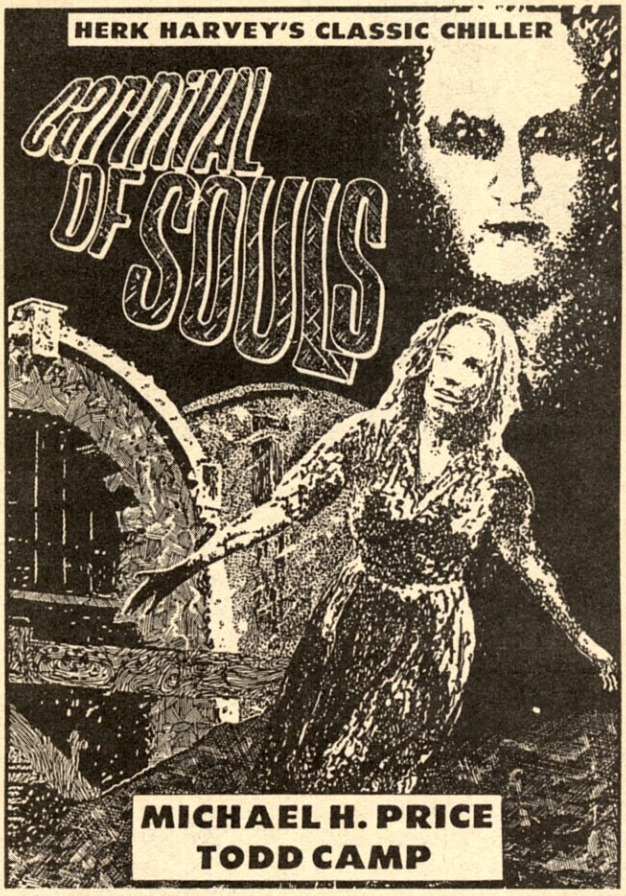
Thanks to Atlantic for CD's and cassettes, RCA for CDs, Arista, Triple X and Caroline for cassettes and New Red Archives and Norton for LPs. The **ELECTRIC EELS** (PV #3) are about to be on a CD (!) from Homestead. And don't forget "Drunk With Passion" (Charisma), the latest from **THE GOLDEN PALOMINOS.** (MW)

SPARE PARTS

BY DALE ASHMUN

Yow, plug fans! I'm writing this column in NYC & I've got one BIG TON 0' SHIT to plug so away we go...

THE FIRST BLAST IS THE BEST DEPT... A special coolness award goes to BLAST FIRST Records (s.a.s.e. to: 262 Mott St. Room 324, NYC 10012 for catalog) for releasing their series of picture discs by Robt. Williams, Gary Panter, Joe Coleman, Raymond Pettibon and Savage Pencil. The Coleman disc includes rare live Steel Tips material from the mid-70s, while Mr. Williams compiled two, count 'em two long-playin' discs of Hot Rod songs on "Chrome, Smoke and Fire." Each artist completely designed his package, including arwork on the discs. Dig 'em now!



SMALL WORLD DEPT.. While staggering semi-drunk down Ave. A last night, my ol' pal Steve Brown laid a lovely gift on me, the "Sub Pop Video Network Program 1". Steve directed seven of the 13 vids on this tape and it's a fabuloso collection. My faves are "Stumblin' Man" by Tad and Beat Happenings' "Hot Chocolate Boy". This tape is available in finer record/video stores, but if you live in Bumfart, Nebraska, write Subpop at Box 20645, Seattle, WA 98102 for info. (It's also got super dooper cover art by Daniel Clowes).

FEMINISTS BEWARE DEPT... Floyd Hardwick has put out the long-awaited fifth issue of SKIN TRADE, with a new subtitle: "Sex and Music for the 90s". This ish is a staggering improvement over the first 4 (which were A1 to begin with). Send $4 (no checks!) to Floyd at PO Box 869, Pomona, NJ 08240 and read about how "Aja Gets Nasty" and "The Sporting Bachelors Get Laid and Paid Making Porno Movie Soundtracks" and mucho moro!

ON THE SCENE DEPT... Blair Buscareno has probably seen more bands in his life than there are fish in the ocean and he writes about his faves in THE TEEN SCENE. A s.a.s.e. to PO Box 3483 Secaucus, N J gets you a sample ish.

ZINE OF THE MONTH AWARD... goes to POP-CULT ($2 to Michael Gonzalez at Box 2707, N. Canton, Ohio 44720). Editors Michael and Julia Devine visited me in New Orleans recently and revealed their master plan to base the first seven issues on the seven dwarves. #1 is the "Happy" issue and includes a cassette, a mini-abstract black light poster and a swell chat with "8-Ball" cartoonist Daniel Clowes. Michael also gave me a copy of "Pseudo Zine," which his pal Ray Carmen puts out. #7 includes a lengthy Klaus Flouride interview (you also get a cassette of that interchange). $3 to Ray at: PO Box 187, Tallmadge, Ohio 44278-0187.

SEX IS HEALTHY DEPT... Leigh Davidson works with DOWN THERE PRESS and YES PRESS and recently sent me two of their top sellers: HEROTICA: A COLLECTION OF WOMEN'S EROTIC FICTION edited by Susie Bright and A KID'S FIRST BOOK ABOUT SEX by Joani Bright. Leigh's company offers a wide variety of books and videos

of an erotic nature so send an s.a.s.e. to PO Box 2086, Burlingame, CA, 94011-2086.

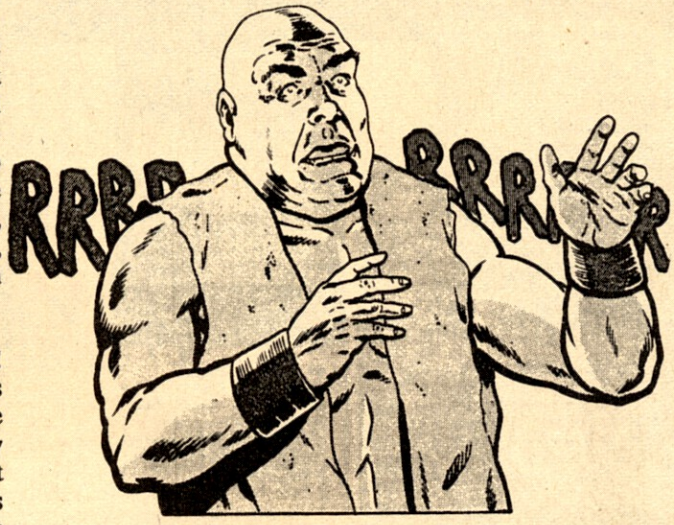
QUICK MENTIONS DEPT... LIQUIDATOR - Anthony Petkovich, 659 Estudillo Ave., San Leandro, CA 94577. "The Book of Horror, Sci-Fi and Crime Fiction" (Headpress) -David Kerekes, PO Box 160, Stockport, Cheshire SK1 4ET, England. "Bizarre Culture, Deviant Conceptions and Cinematic Extremes." - TahtiVaeltaja -Lehti c/o Toni Jerrman, Viljelantie 4-6 103, 00410 Helsinki, FInland. Great graphics, but I can't read Finnish yet!

O BABY OH! DEPT...N.B.M. has released Vol. 3 of "The Story of O", drawn by renowned Italian artist Guido Crepax. This is only one of the many fine erotic graphic novels published by NBM and you should write to them at 185 Madison Ave, #1502, NYC 10016 for a detailed catalog.

LINCOLN'S LOSS IS AUSTIN'S GAIN DEPT... Legendary midwest rocker Charlie Burton is leaving Nebraska to move in with his new wife Billie down Austin way. His band, the HiCCUPS just released a nice CD/cassette "Puke Point at the Juke Joint" recorded at the Lifticky Lounge in Omaha. It's on Wild, (PO Box 80222, Lincoln, NE 68501.

WATCH OUT, BILL AND TED DEPT... Cuz Brickface and Stucco are on the streets and they are crazed hot rod hodaddies. Jon Cecka sent me a T-shirt featuring these two dudes currently starring in a short film in rotation on MTV. For info on how to order the shirt write to Jon at EXILE, the wonderful store he owns with Mimi Regelson at 822 W. Grace St., Richmond, VA 23219.

SMUT FOR DINNER DEPT... John A. Mozzer's *Wierd Smut Comics* #4 ($3.50 ppd. to John at PO Box 173, Hollywood, CA. 90078) has fine work by Spain, Larry Welz, Fluffy and the Pizz. It's the best issue yet and it had tough acts to follow.



From the TOR JOHNSON - HOLLYWOOD STAR comic

BIG AND BEAUTIFUL DEPT...EXIT #5 is a large-format, 100-page mind-blowing collection of comics, writings, photos and assorted ephemera by the likes of Robt. Williams, Steven Cerio, Raymond Pettibon, J. G. Thirlwell and many more. ($13 to George Petros, PO Box 1405, NYC 10011)

SPECIAL THANKS DEPT... to World of Fandom for sending us RAT FINK #3; Bruce McCorkindale for an advance xerox of his TOR JOHNSON: HOLLYWOOD STAR (Monster Comics). Bruce drew it and John Wooley wrote the story so look for it in comic shops.; to Tundra for the RICK BRYANT SKETCHBOOK (Vol. 4 in their dynamite sketchbook series); to Larry Shell for the set of FREAKCARDS II ($12. ppd to PO Box 45, Irvington, NJ 07111; Berl Boykin for sending us CENTAURI EXPRESS #5 ($10.50 ppd. to Berl at PO Box 1675, Duluth, GA 30136-1880) an audio magazine neatly packaged as a 90-min. cassette. #5 features readings of H.P. Lovecraft's "The Dunwhich Horror" and "Pickman's Model".

BEFORE I GO DEPT... Don't forget to send me plugables at 2231 Royal #4, New Orleans, LA 70117. If you're in the area, call me at (504) 947-0353 for some tips on PSYCHOTRONIC entertainment in DA BIG E.Z. Adios, Y'All!

HEY YOU! PAY UP!!!

Thanks to the companies listed last time that paid up. Here is the current top-10 list of who has owed PSYCHOTRONIC money for many, many months. #1 - DETROIT DIST. Michael Norman (of Southfield, Michigan) (305) 352-1998 - passed himself off as an "alternative" distributor. BEWARE! This criminal owes lots of money to many magazines and is still in business. He nearly put a few smaller circulation fanzines under. #2- Alan Hale/IMPORT HORROR(Virginia Beach,VA) #3- Rick Noll/BONAFIDE RECORDS (York, PA). #4- Mike Flores/IT'S ONLY A MOVIE (Chicago). #5- QUALITY RECORDS (Somerville, N.J.).#6 -FORBIDDEN PLANET (NYC). #7- PROFUNDO ROSSO (Rome) Dario! Luigi! #8- SECOND TIME AROUND (Indianapolis, Ind.). #9- DEPLASTICOS RECORDS (Valencia, Spain) Por Favor! #10- STYX INTERNATIONAL (Winnepeg, Manitoba, Canada).

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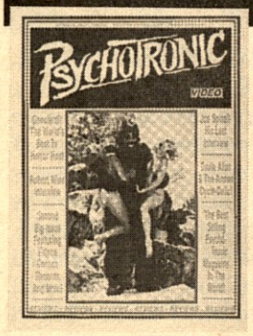
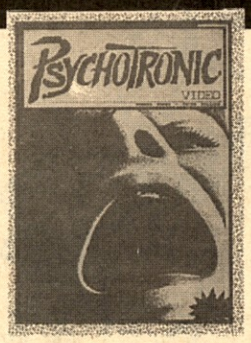
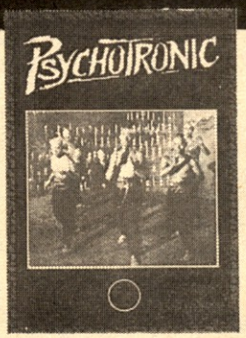


#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES AND THE BEAST Cover! (Only $4)



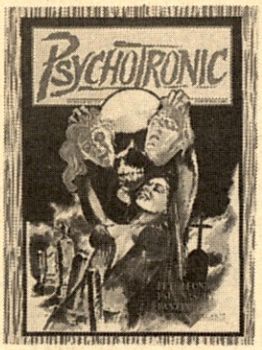
#3 History of MONDO, Part One. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. SADISMO Cover. (Only $4)



#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (Only $4)

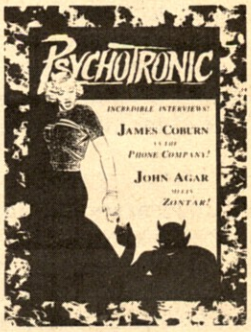
#5 Julie Adams interview. Jose Mojica Marins interview. David Carradine Pt. Two, After Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (Only $4)

#6 You won't believe the amazing Timothy Carey, Susan Tyrrell, and Luigi Cozzi interviews. BLACKNAKE cover! (Only $6). This issue will be the first to go.



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only $4)

#8 Second Aniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only $4)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only $4)

#10 FRED (The Hammer) Williamson interview! Interview with Florida's William Grefe, director of DEATH URSE OF TARTU! WEREWOLVES ON WHEELS cover! (Only $4)

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DUKE MITCHELL & SAMMY PETRILLO

THOSE TWO FIREBALLS OF FUN

By Todd Rutt

Odds are if you've heard of Duke Mitchell and Sammy Petrillo at all, it's for their 1952 comedy/horror film with the great title BELA LUGOSI MEETS A BROOKLYN GORILLA. Lugosi plays mad scientist to Mitchell and Petrillo's blatant Dean Martin/Jerry Lewis imitation, with Sammy uncanny as the ersatz Jerry. Unamused, Jerry sued, and this moment of reflected glory was their only film. Or so the story goes; there is, of course, more. Until his death in 1981, Duke Mitchell was a professional entertainer for 35 years, and Sammy Petrillo's still going. While primarily live entertainers, they've each left behind unusual film, television and recording projects to chart the peaks of their careers. Theirs is a typical show-biz story—a few make it to the top, for everyone else it's work—but one worth remembering.

In Warner Brothers RIDE HIM, COWBOY (32), John Wayne rides into a small town and saves a horse named Duke from being shot on the charge of murdering a rancher, and together they track down the real killer—the old "accused of a crime he didn't commit" plot, except for that horse. When the picture played around Brooklyn, a Sicilian immigrant named Dominic Mitchell (born Dominico Miceli, his real name had been anglicized at Ellis Island) saw it at a theater near Atlantic Avenue, a rough mob-run area infamous as the home of "Murder Incorporated." RIDE HIM, COWBOY made such an impression on him that he gave the nickname Duke to his 6-year-old son.

Above - Sammy, Ramona The Chimp and Duke.

Dominick "Duke" Mitchell was born on May 9, 1926 in Farrell, Pennsylvania and grew up in Brooklyn. He first sang in public as an altar boy, and by age 20 he was performing regularly as the boy singer in niteries and burlesque revues around New York. He sang in a note-bending, purple lounge style, sometimes half-spoken, distinguished by a careening vibrato and bursts of blues-style shouting like Frankie Laine. In 1947 he married his childhood sweetheart Jo Trucchio and moved to Florida, where he gigged at the few clubs and resort hotels that existed there at the time.

Sammy Petrillo was born in the Bronx on October 24, 1934 to a show business family headed by comedian Skelly Petrillo. "My mother was Alice Faye's double, and my dad was a comic and hoofer. I used to watch my dad entertaining up in the Catskill Mountains, and then I ran out onstage and started clowning around myself. That's when I started hitting the stage, since I'm about six. We didn't have very much. As an escape I used to go to the movie theater. Sometimes I'd go see a double feature at one theater and then run to another one. There was this one theater called the Zenith in the Bronx, on Herome Avenue near 170th Street. I went there once, and I looked up at the screen and I said, 'Someday I'm gonna come to this theater, I'm gonna sit in this seat, I'm gonna look up on the screen, and I'm gonna see myself starring in a picture'. And sure enough, that happened to me."

Dean Martin, 16 year old Sammy & Jerry Lewis

While still a student at New York's High School of Performing Arts, Sammy passed himself off as Milton Berle's cousin and broke in on a rehearsal for Berle's TEXACO STAR THEATER TV show. "I started ad libbing and clowning, and his writers just loved it. I was a young, brash kid." Impressed with Sammy's comedic talents and his remarkable resemblance to that other kid, Berle sent Sammy to the giant talent management company MCA, managers of Dean Martin and Jerry Lewis. In 1950 Martin and Lewis were on their way to the top of the entertainment world. They were a sensation the year before in their first film, MY FRIEND IRMA, and they had just begun a stint as hosts for the COLGATE COMEDY HOUR on NBC, one of the best live entertainment programs of the era. For their November 12 show a sketch had been concocted where Jerry would play both a father and a baby son, but when they found Sammy, with his remarkable resemblance to Jerry, they re-wrote it. Sammy made his television debut playing the son of Jerry Lewis.

After the show aired *Variety* called Sammy "an amazing double for Lewis, both visually and vocally. Petrillo was used to excellent advantage in a babysitter scene with Petrillo enacting the infant. Bit also involved some clever staging since it originally might have represented a quick change by Lewis. Confusion had greater humorous impact when both Lewis and Petrillo were seen simultaneously." *Variety* got it wrong; Jerry Lewis actually does do a quick change in the routine, playing both baby and father. Sammy, who has no lines, appears only at the end for some business in the trick crib before emerging in a baby costume, looking slightly nervous and exactly like Jerry Lewis. But as the twig is bent, so Sammy Petriilo became a Jerry Lewis imitator. He had just turned 16.

Soon Sammy got a call from Lewis' secretary. "She said, 'He's angry because you got a good writeup with him. It's very favorable, but he blew his top.' I went over to see him, and he said, 'Look, would you like to do a show of your own?' He offered me a couple of great propositions, and he told me not to be doing television for a while until he gets in touch with me. And in the meantime he had me sign with MCA. Didn't work for a long time. Then one day, Jack O'Brien [entertainment writer for the New York Journal/American] had in his column something about me not getting work. He says, 'I hope Jerry had nothing to do with this.' My dad and I realized, wait a minute, he's saying nothing to do with it? Jerry keeping me back on a shelf? He's keeping me back on a shelf because he doesn't want me to work." Because Sammy was still a minor his father got him released from his MCA contract.

Early television was a feast for comics and Sammy made the most of it. Despite the flap, Sammy returned to THE COLGATE COMEDY HOUR for a sketch with host Eddie Cantor, and soon appeared on FOUR STAR REVUE with Olsen and Johnson, TEXACO STAR THEATER, STOP THE MUSIC and several local New York quiz and variety shows. One New York theater billed him as "the TV Comedy Find of the Year" for a live performance. On the program SEVEN AT ELEVEN, one of the first late-night shows, he teamed with singer George DeWitt, star of NAME THAT TUNE. They became partners and worked a live act at major venues like the Paramount and the Copa before breaking up after a gig at the Flamingo in Las Vegas. Sammy moved to California, where Joe E. Ross (CAR 54, WHERE ARE YOU?) got him a job in a nightclub. Soon mutual friends introduced him to Duke Mitchell.

Duke had been in California since 1950, working the club circuit and trying to break into the movies. When he met Sammy he had only one film to his credit: the Martin and Lewis vehicle SAILOR BEWARE (51), where he played Jerry's corner man in a boxing scene. Another aspiring actor, James Dean, who was friends with Duke at the time, played the corner man for Jerry's opponent. Duke thought he and Sammy would make a great team "So I grabbed him, and we got together. We went to work in a club. People thought it was very funny and before you know it we started jammin' the joint."

Exploiting Sammy's remarkable physical resemblance, they built an act around a Martin and Lewis impression, "We looked uncannily like these two guys," said Sammy. After the audience was hooked they segued into other impressions. Sammy did movie stars (including Bela Lugosi) and cartoon characters, and Duke sang like Frankie Laine, Vaughn Monroe, and Billy Daniels. Duke would do a number in his own idiosyncratic style and Sammy would ad lib comedy bits. "This may sound ridiculous, but we had to do not only Martin and Lewis, we had to prove we were as good. And then we had to be better. We had to have that audience walk out and say, "Hey, those guys look like Martin and Lewis, but you know something? They're great.' Later they refined their most famous routine: "We would say, and now our impression of Dean Martin and Jerry Lewis, and the crowd would usually applaud. And then we'd turn around and *I* would do Dean Martin and *Duke* would do Jerry Lewis!"

Soon Mitchell and Petrillo were a sensation on the California circuit and their manager, Maurice Duke, started thinking big. He had already produced the Allied Artists musical DISC JOCKEY (50) and wanted to put together a film for the team. After shopping around they landed in the offices of Jack Broder, president of Realart Pictures. Realart had made a fortune through the 1940s re-releasing the old Universal horror classics to a new audience. By 1951 Broder was producing independent features like BRIDE OF THE GORILLA and KID MONK BARONI, featuring Leonard Nimoy. Broder liked their act and agreed to co-produce a Mitchell/Petrillo comedy with Maurice Duke. They put together a production staff of B-movie pros, mostly veterns of the neverending Bowery Boys series. Indefatigable actor/writer Tim Ryan wrote the screenplay with gag men like Leo "Ukie" Sherin and Edmond Seward. Cameraman Charles Van Enger had shot many films in the Sherlock Holmes and Abbott And Costello series as well as Lon Chaney's THE HUNCHBACK OF NOTRE DAME and THE PHANTOM OF THE OPERA. Prolific director William "One-Shot" Beaudine had ground out dozens of second features since starting his career as D. W. Griffith's property master. "He was a top, top man." said Sammy. "Everybody loved him. He would let a comedian run rampant." The associate producer for Realart was young Herman Cohen who over the next decades would produce memorable pictures like I WAS A TEENAGE FRANKENSTEIN and TROG.

For box office appeal, the producers confered with Duke and Sammy to pick a big-draw co-star. They decided on Bela Lugosi. "They wanted to pick a name. Nobody had heard of us. That's why they used the title BELA LUGOSI MEETS A BROOKLYN GORILLA, so people would know he's in it." Sammy thought BLMABG would be their big break, not just a one-off exploitation picture. "There were only a handful of comedy teams at the time. There was plenty of room at the top for another team, especially a couple of guys that were young and really funny."

But would he and Duke continue their Martin and Lewis

impersonation on the big screen? "You do a take and a back look, you do a triple take, you cross your eyes—whatever you do, there are only so many physical things you can do to really look funny. Basic things. Well, when I do them, I look like Jerry Lewis. At least in those days I did. So we were gonna dye my hair blonde—that was my idea. We even talked about wearing glasses and all kinds of things not to look like the guy, 'cause they figured I was physically funny anyway. We're all trying to figure out how to make me look different, because Duke didn't look that much like Dean, but he looked exactly like him next to me. But Hal Wallis sent a telegram demanding he and Jerry see our

picture when it was done, and that he does not want us looking like Martin and Lewis."

Wallis, who produced the Martin and Lewis films for Paramount, put the screws to the fledgling production, and Broder smelled publicity. "They said, wouldn't it be something? Every time somebody brings up these big stars' names, Mitchell and Petrillo roll off the same tongue." Sammy opposed doing the imitation, but the threat of a lawsuit made him mad. "He's not gonna threaten me. Nobody's gonna threaten me. I did say that. We went ahead and did it." BLMABG was shot in nine days on a jungle set at the General Service Studios in Hollywood, used primarily for TV programs at a budget of $50,000. Burns and Allen and Lucy and Desi stopped by to watch the filming.

In August, 52, one month before BLMABG's release, Jerry Lewis told Louella Parsons, "You can't create something and have people swipe it right out from under your nose without doing something about it." Paramount's lawyers called a meeting with the filmmakers and threatened a lawsuit. Duke pleaded their case, saying, "There is nothing I can do about Sammy. Sammy looks like Jerry—it's an act of God. If I put a hat on him he'd still look like Jerry with a hat. If you hit Sammy with a truck he'd still look like Jerry Lewis. But I should be on the other end of the lawsuit. I should be suing Dean Martin because he went out and got a nose job to look like me!" Paramount backed off and left the picture alone. In short order Mitchell and Petrillo got a write-up in *Life*, and *Quick* magazine put them on the cover, next to Martin and Lewis. Broder's publicity gambit was working, but no one knew how long it would last.

BLMABG was released in September, 52. Mitchell and Petrillo play themselves, two entertainers stranded on a tropical island. Duke romances an island princess while her comic fat sister chases Sammy. As Dr. Zabor, Lugosi lives in a castle, conducts experiments in evolution and lusts after Duke's girlfriend. He changes Duke into a Brooklyn gorilla (played by Ray "Crash" Corrigan), then tries to shoot him. Sammy flings himself in the path of the bullet and dies (which allegedly drew a cry of "Thank God!" from Jerry Lewis at a private screening). But it's all a dream, and the picture ends with Mitchell and Petrillo performing their club act in a jungle bar with Lugosi as the head waiter!

BLMABG is stuffed with gags, in-jokes, gorilla suits, stock footage and Bela Lugosi, who handles even the silly romantic triangle subplot with aplomb. "He was a complete dream," said Duke. "A wonderful man. Nobody knew he was a junkie at the time." Duke sings a couple of numbers and aquits himself well as the easygoing romantic lead, and there is a spontaneity and humor in Sammy's performance that takes it above the level of imitation and into that magical realm where what is fake can be as good, or better, than the real thing. If BLMABG had been a genuine Martin and Lewis picture, it would easily be their fourth or fifth most enjoyable one—try watching AT WAR WITH THE ARMY or MONEY FROM HOME sometime. Even so, Variety predicted "a quick demise" for the picture, adding, "It's doubtful if the team will be able to make any noise in pix, niteries or TV by cashing in on M&L's thunder."

BLMABG played a limited distribution, sometimes under the alternative title THE BOYS FROM BROOKLYN or THE BROOKLYN GORILLA, before ending up as late-night TV fodder. Now in the public domain, at least three versions are available on video. Sinister Cinema offers a nice-looking print at a reasonable price. Admit One's dark, dupey transfer runs five minutes shorter and costs twice as much as the Sinister version, although the box does feature a nice full-color reproduction of a vintage poster. Goodtimes Video also offers a well-packed complete version for a cheapo price.

Soon Mitchell and Petrillo were booked together on the COLGATE COMEDY HOUR with hosts Abbott and Costello. "There was one of Jerry's cronies—one of the guys that worked for him - at the rehearsal. And he looked at us, and he walked out of the room. I turned to Duke and I said, 'That guy just went to call Jerry. We're off the show. And then Lou Costello walked over to us and he says, 'Fellas, I hate to tell you this—NBC will not allow us to put

All photos on pages 25, 26 & 27: BELA LUGOSI MEETS A BROOKLYN GORILLA

you on the show, but we're gonna pay you anyway.' He said Jerry Lewis did it. That really happened, and then it happened in nightclubs. We were blackballed here and there."

"We had these play-or-pay contracts," said Duke, "and there was a couple of clubs we went in where we were booked to work a month ahead of time and then Jerry probably picked up the phone and said to the owners, 'If they work it, we won't work it.' Of course, the club owners just paid us, so we'd have to sit there for two weeks and just get paid and never go on. So we'd put two weeks in one town and get out and grab the money, and go to the next town and sit around the club for two weeks and pick up the money and go to the next joint. It kept continuing until it got to the point where we knew we could never make any noise."

Surprisingly, neither Duke nor Sammy had a word to say against Dean Martin for their troubles during this period. "Dean's a wonderful guy," said Duke. "He don't want no trouble. He used to tell Jerry, 'Leave the kids alone, let 'em make a buck.' I'm sure Dean never, *never* bum-rapped us once. I met him later on in years. He knew me, I didn't know him. I knew of him as Dean Martin, but not personally. I says 'I'm working clubs here and there.' He says, 'If you ever need anything, give me a scream.' I thought that was a wonderful gesture on his part."

"He's always been very favorable toward me. When I did his show he was very nice to me," said Sammy. "And between he and Jerry, he's the ad libber. I always went around telling people he was funnier than Jerry Lewis, but people always thought I was being a wise guy because I looked like Jerry, and had something against him. I said, no, the guy's really funny. And nobody knew in those days he could ad lib. They figured he's just that straight man because Jerry kept him in the background. I told people he's gonna go farther than Jerry at one point."

There was some interest in Mitchell and Petrillo. Allied Artists offered them a contract, and a company called Federal Films wanted a TV series. "We were offered things we turned down," said Sammy. "We were stupid." They did play several top clubs, including the Flamingo in Las Vegas and Hollywood's Coconut Grove, and made one TV appearance as a team on The SPADE COOLEY SHOW in California. In 1954 they broke up their act. Even though Duke's solo spot of songs and impressions got a terrific *Variety* write-up, he and Sammy decided they could get more mileage out of the old routine and got back together the next year. But on July 25, 1956, it was all over— Martin and Lewis broke up themselves, after a much publicized final performance at the Copacabana. Mitchell and Petrillo had lost the source of their own notoriety. Pegged as imitators of a dead act, the team was finished. It was an amicable breakup.

In a way, it was OK with Duke. He was tired of the road and wanted to settle down and make a real home for his wife and two children. He put together The Duke Mitchell Review, featuring a comic and a harmonica player. *Variety* called it "the last outpost of vaudeville, a concoction of so-so variety acts" but praised his singing, and he soon dropped the backup show and continued as a solo. Over the next 25 years he built up a following as an "entertainer's entertainer" among the movie, TV and recording stars who frequented the California supper clubs. "He worked an awful lot in Palm Springs—they could have made him the mayor," said his wife Jo Mitchell. "He was king of the hill in the San Fernando Valley."

A small amount of Duke's music survives. He recorded eight songs for Liberty Records in 57, including a version of the title song from the film THE CARELESS YEARS. At least three singles were released from these sessions. In the 60s Duke Mitchell 45s were released on the Edison and Dot labels; he also recorded several sides for Imperial which

DUKE MITCHELL (DM) / SAMMY PETRILLO (SP) FILMOGRAPHY

50 On Colgate Comedy Hour (SP)
51 SAILOR BEWARE (DM)
On Four Star Review, Texaco Star Theater, Seven At Eleven, Stop The Music (SP)
52 **BELA LUGOSI MEETS A BROOKLYN GORILLA** (Sinister/Admit One) (THE BOYS FROM BROOKLYN) (DM+SP)
On Spade Cooley Show (DM+SP)
53 On Wings For Hire (SP)
55 **THE BLACKBOARD JUNGLE** (MGM) (DM)
56 CRIME IN THE STREETS (DM)
57 BABY FACE NELSON (DM)
59 HOLIDAY IN BRUSSELLS (SP - S)
THE BRAIN THAT WOULDN'T DIE (Chiller Theater/Warner) (SP)
On The Steve Allen Show (SP)
60 UNHOLY ALLIANCE (no release) (SP)
61 SHANGRI-LA (SP - co-D/S)
62 PARADISE ALLEY (DM)
63 On The Flintstones (DM)
66 GAS IS BEST (no release) (SP -S/star)
69 OFF THE WALL (SP)
72 **KEYHOLES ARE FOR PEEPING** (Electric) (SP - S/star)
74 **THE EXECUTIONER** (Video Gems) (LIKE FATHER, LIKE SON, MASACRE MAFIA STYLE) (DM - D/S/star)
78 GONE WITH THE POPE (no release) DM - D/S/star)
80 **HUMANOIDS FROM THE DEEP** (Warner) (SP)
OUT TO LUNCH (SP)
82 On The Today Show (SP)
84 On Thicke Of The Night (SP)
88 On The Emmy Awards (DM)

have never been released. One of his best gigs came on Hanna-Barbera's THE FLINTSTONES, where he provided the singing voice of Barney Rubble on several episodes. When Bill Hanna and Joe Barbara received a special Emmy in 88, one of Duke's Barney songs played on national television during their acceptance.

Duke also persisted in the movies. In 55 he did unbilled extra work in THE BLACKBOARD JUNGLE, and in 56 he landed a speaking role as "Herky", one of a gang of juvenile delinquents led by John Cassavettes in CRIME IN THE STREETS, directed by Don Siegel. Duke gets into a gang fight, harasses girls on the corner and does a comic Marlon Brando impression. The next year he played a gangster in Siegel's BABY FACE NELSON with Mickey Rooney. In 62, Duke appeared in Hugo Haas' pleasing comedy/drama STARS IN THE BACKYARD. Haas plays a once-great film director who brings magic to a rundown Los Angeles neighborhood by using his neighbors in a make-believe movie. Hollywood old-timers like Chester Conklin and Corrine Griffith are featured in the cast. As a local lowlife, Duke assaults leading lady Carol Morris (Miss Universe of 57) and gets thrown over a fence by the leading man. Later he is given a part in the film-within-a-film. Retitled PARADISE ALLEY for release, it was the last movie directed by low-budget auteur Haas.

The show business life was tough on Sammy during the team days. "So-called success was coming too fast, too furiously and I couldn't keep up with it. People tearing our clothes off! We went through that whole bit. Our managers were really out to make some money, so they'd push us and push us. It just got to the point where I couldn't take anymore." Sammy had become clinically depressed, even before the breakup. "I think the depression was partially a withdrawal from what was happening. I really didn't want to keep pushing." As a solo he worked through the depression, doing live comedy while trying to establish a more normal life for himself. Later, strange rumors emerged that he had a nervous breakdown, or even that he had begun to think he was Jerry Lewis.

In 53, Sammy had done a one-shot TV pilot in Florida called WINGS FOR HIRE, starring Lawrence Tierney (PV #8). "We ran a private charter service. In the pilot I was ferrying in a bunch of rattlesnakes and I got bitten and had to crash-land. Then Larry comes and saves me." The script called on both actors to actually fly small aircraft, so the producers gave Sammy another duty besides comedy relief. "They told me I had to keep Larry busy, running track and playing cards with him so he doesn't drink. I said okay. So I'm a little skinny kid. I'd be exhausted running track with him, before we'd shoot, after we'd shoot. Then we started playing cards, but he wanted to bet money. It cost me eight hundred bucks to keep the guy sober." Sammy got WINGS FOR HIRE through impressario Dick Randall, the producer of PRIMITIVE LOVE and THE WILD, WILD WORLD OF JAYNE MANSFIELD, the mondo movie ECCO, Americanized foreign-made 70s shockers like LADY FRANKENSTEIN and PIECES and many others. Anxious

to learn more about the film business, Sammy became head of production for Randall's Network Film Corporation.

In the summer of 58, NBC produced and shot a movie at the World's Fair in Brussels. "There was no feature. They had wild footage with nothing put together. I locked myself in an office with an editor and another writer—I had to save the footage." With Central Park faked up as Brussels, new linking scenes were shot with narrator Georgie Jessell while Sammy rushed the new script to location one page at a time by cab. HOLIDAY IN BRUSSELS was shot by famous mondo news photographer Weegee, who also plays a part in the film.

After guesting on The STEVE ALLEN SHOW in 59, Sammy made a blink-and-you-miss-him appearance in THE BRAIN THAT WOULDN'T DIE (aka THE HEAD THAT WOULDN'T DIE, PV#6). In this tale of love and decapitation, scientist Herb (Jason) Evers tries to match up "the perfect body" of model Adele Lamont with his wife's recently severed head. Sammy plays a cheesecake photographer in one scene. "A friend of mine directed that, Joe Green. I was visiting the set and they said, 'Why don't you grab a camera and get in this thing?' I just started taking pictures of this bathing beauty. They handed me ninety dollars and I walked out. It's the only movie I ever made in my life where I wasn't starring."

Sammy in Doris Wishman's KEYHOLES ARE FOR PEEPING

Dick Randall's SHANGRI-LA (61), again photographed by Weegee, stars Sammy as a zookeeper who follows his wife and her girlfriend to a nudist camp, where he emcees a beauty contest and gets expelled for violating camp rules. Sammy wrote the picture and co-directed with Arthur Cohen. "Most of the picture is built around myself and comedy. The nudity was exploitation to get people to come and see the movie. That was typical of Dick Randall—he didn't mind starring me in anything he had, even if it was supposedly a nudie picture." Locations included Cyprus Gardens in Florida, and Washington D.C. "We shot at the Washington Monument, believe it or not. They kept it open after hours - you can see me trudging up and down these stairs. It's a weird movie, man." Around the same time, Sammy's old pal Lawrence Tierney got him a part in a film called UNHOLY ALLIANCE. Shot at a Catskill Mountain resort, the feature appears to be forgotten, even by Sammy. "Lawrence Tierney and I were hitchhiking from a guy that was gonna kill us. I don't even remember what it was about."

In 63, Randall produced two comedy albums with Sammy. The first, *All About Cleopatra*, was part of the embarrassing Cleopatra craze inspired by the Elizabeth Taylor film. Full of contemporary impressions of Yiddish humor, this dated but amusing album stars Will "Ed Sullivan" Jordan and Joel Holt (KARATE - THE HAND OF DEATH). Sammy plays a character named Jerry and appears on the cover as Caesar, eating grapes from the hand of a busty Cleopatra while ugly party record comedian Dave Shor looks on. Randall co-wrote the party album "inspired by his forthcoming motion picture farce comedy, Cleopatra Slept Here," which we're still waiting for. *All About Cleopatra* can be found in better Salvation Army stores for a dollar.

The other Randall album, "My Son the Phone Caller" stands up better because of its simple yet cruel premise; taped phone conversations between Sammy and complete strangers. A typical call has Sammy talking to a funeral parlor about his dead donkey—"Can I send my ass over there and perhaps they can hold it overnight?" Others are truly hilarious, with Sammy often upstaged by his victims; the old Jewish man who runs a store that sells whips sneers, "You vanna vip yourself? Who cares!" Some calls are not especially funny but make great cultural anthropology, like the one between Sammy and a porn peddler. In the most disturbing call an enthusiastic salesman advises voyeur Sammy on the best way to install a two-way mirror. All conversations on this hard-to-find album are apparently real.

In the late 60s Sammy became partners with film buff Bill Gyorfy to make another comedy, GAS IS BEST. Sammy becomes a superhero by drinking celery tonic, farts his way through the skies and battles anti-Semitism. He also plays his own mother. Shot in Pittsburgh over several years and still incomplete, Sammy has faith in GAS IS BEST. "It's timeless comedy. Someday, somehow, our baby will come out." Another obscure comedy by producer/star Sammy, OFF THE WALL, had a brief release in the early 70s.

Around that time, Gyorfy introduced Sammy to Doris Wishman, director of NUDE ON THE MOON, BLAZE STARR GOES NUDIST, BAD GIRLS GO TO HELL, and many others. She made a two-picture deal with Sammy. "She said, 'If you make the first movie for me cheap, I'll be your partner in the second one.'" Wishman wanted to build some existing footage into a feature, so Sammy concocted new comedy scenes as a framing device. For two days they filmed in her New York apartment building and added some exteriors near the United Nations. The resulting feature, KEYHOLES ARE FOR PEEPING (PV #3) stars Sammy as Stanley Bebble, mail-order marriage counseler. Resplendent in his bell-bottomed leisure suits, long haired Sammy plays his own mother again in a split-screen sequence (with Wishman dubbing his voice) and does the kind of mugging, slide-whistle burlesque that never seems to go out of style in sex comedies. Dream sequences, flashbacks and "keyhole

views" of his neighbors' sex problems make up the rest. Some are grossly tinted and processed grope scenes in Wishman's anachronistic nudie style while others look suspiciously like hardcore pornography with the penetration edited out. "I never even saw the footage that she had before we made the picture. She told me it was R-rated. If I had seen the X-rated, I mean the R-rated footage, I don't think I would have done the picture. But she did it so artistically, changing the lights and the different things, that sometimes you can't even make out what they're doing.

"It's not one of my favorite pictures. I liked certain things about it, and certain things I couldn't stand about it. I liked doing the picture, and I liked working with Doris. She was a pretty smart woman. Even though some of the picture might be cheap, essentially she's a good director, for my money. It was something to do." KEYHOLES...turned out to be the only Petrillo/Wishman collaboration. Next Wishman made the incredible spy thriller DOUBLE AGENT 73, starring the enormously gifted stripper Chesty Morgan. "My agent in Pittsburgh was handling Chesty Morgan, and the next thing I know that was the next picture she made. I don't know what happened exactly, but I was out." He continued to work in Pittsburgh, where he ran a highly successful family comedy club called The Nut House and, across town, emceed a live show starring porn stars like Georgina Spelvin. "That's why I loved Pittsburgh. I was accepted by people in both things without any tarnishment on my character." He also met comedienne Suzie Perkovic, who became his girlfriend and partner over the next decade.

Duke in his MAFIA MASSACRE

Meanwhile, Duke was making movies again. In 74, about the time Francis Coppola was making THE GODFATHER PART II, Duke produced, wrote, directed and starred in his own gangster picture. With the working title LIKE FATHER LIKE SON, this would be the real story of the Mafia, and the supreme achievement of his career.

Duke plays Mimi Miceli, exiled son of Don Mimi, former head of the mob in America. He leaves his father and young son in Sicily and returns to Los Angeles. With his old friend Jolly Rizzo (a play on Frank Sinatra's real-life buddy Jilly Rizzo?) he kidnaps boss of bosses Chucky Tripoli and demands a ransom from the capos, sending Chucky's severed finger as proof that he means business. Later Mimi returns the money and becomes part of Chucky's mob—"You lose a finger, but you gain a right arm." He shotguns a dozen local procurers and fights black pimp Superspook for control of the prostitution racket. Mimi wants to make Superspook's hookers into porn stars, so he and Jolly crucify Superspook as a choir sings the Hallelujah Chorus, then kill several of the capos and Chucky's son Marco. In a scene not unlike THE GODFATHER's horse head in the bed, Jolly is served his pet poodle in a restaurant and murdered. Finally, Mimi kills Chucky and everybody else with an exploding flower arrangement at Marco's funeral. He returns to Sicily where, in an ironic climax, his now grown son kills him with a shotgun hidden in a loaf of bread as Don Mimi looks on. "Our future is not written in the galaxies, but dictated by the codes written down by generations before them," intones Duke in an echoey voice over the final freeze-frame.

"He had this dream for a long time, way before THE GODFATHER," said Jo Mitchell, but the shadow of that film falls heavily over the action—the Catholicism/crime juxtaposition and several dramatic situations are directly lifted. Mimi even mentions a book and Hollywood film supposedly based on Don Mimi's life ("the most successful fuckin' motion picture in the history of show business!"), making THE GODFATHER a fiction based on the "true incidents" of LIKE FATHER, LIKE SON.

For an epic that spans 25 years, the sideburns and leisure suits are strickly 1974, but LIKE FATHER, LIKE SON has an energy and ambition that transcend the limits of the production. Duke's charismatic performance and swift direction are great, and his screenplay has sex, violence, nudity, gore and memorable dialogue, particularly his heartfelt semi-autobiographical monologues on his father's emigration to America, the mystery of Italian women and the future of the Mafia. His identification with the role was so complete he billed himself as "Dominico Miceli"in the end credits. He also sings several songs on the soundtrack, including a rousing version of the Italian party song "Tik-a-tee, Tik-a-tay" as Mimi and Jolly kill 15 people in two minutes.

The enthusiastic supporting cast includes friends, family, and a few professional actors and entertainers. Carl Cocomo, a singing waiter who still performs today at Dominick's in Rancho Mirage, sings his unforgettable signature tune, "Rigatone, Mostaccioli or Spahet" at Marco Tripoli's shipboard wedding. Jolly is played by Vic Caesar, a musician who drummed for Duke during a singing engagment in Chicago. Duke's real-life son-in-law Ted Schneider plays Marco, and the bride is played by his daughter Su-z Mitchell Schneider. Jo Mitchell also plays Chucky's wife Fanny and died in a funeral scene.

In 75, Duke made a deal with Moonstone Productions to distribute his film under the more exploitable title MASSACRE MAFIA STYLE. Moonstone was owned by Matt Cimber, former husband of Jayne Mansfield who directed several awful black exploitation pictures (THE

Sammy (on floor) in THE BRAIN THAT WOULDN'T DIE.

BLACK SIX, THE CANDY TANGERINE MAN) before graduating to more artistic fare like BUTTERFLY with Pia Zadora. "He was like a Dillinger in the distribution business, and he screwed us up so badly, " says Jo Mitchell. "He had the rights to distribute it, but it was never being done, so Duke was going to take it out and do it on his own."

Duke fourwalled MASSACRE MAFIA STYLE in three Las Vegas theaters, where this remarkable film played double bills with more standard action fare like Burt Reynold's WHITE LIGHTNING. "One is a three million dollar picture, the other is twenty seven thosand," said Duke proudly. "After three days I saw it catching on so I pulled it. I said when I release my next picture I'll double-bill 'em." Always irrepressible, Duke had dreams of being the most dangerous director-producer to ever hit the state of California. "I write 'em, produce 'em, direct 'em, play 'em, do the music. I keep them low in budget."

In the late 70s Duke hooked up with Sammy again. Sammy had come to California looking for completion money and distribution for GAS IS BEST but instead became a distributor himself for Transcontinental Film Corporation. "Duke used to come to my office almost every day," said Sammy, "I'd go over to Duke's house a lot, and we'd go out together. He'd appear at a nightclub and I'd go watch him. Duke said, 'I have faith in you because you did so well with the distribution company, and I would like you to distribute my movies.'"

Although Sammy thought "it was a little too racial, and I think Duke thought so too after he made it", he remained enthusiastic for MASSACRE MAFIA STYLE. "There's something to it that's personal. He knew how to play the part. Duke came from a very rough area, and he would know these kinds of people, knew how they would act, talk. It's just like MEAN STREETS —Scorsese knew what he was talking about, too." Duke and Sammy also kicked around the idea of making a new film together, and Sammy wrote an outline titled "The Team," about the rise and fall of a comedy/singing duo. "You'd know they were Martin and Lewis but we'd never say so. That was my revenge on Jerry," said Sammy, laughing. "My compliments to Dean—it wouldn't have hurt him. And nobody else could have played it, except themselves, and they were split up. We never did it. It would have been a good idea."

In 1980 Sammy was making movies for real. Producer J. G. Tiger (ROCK, BABY, ROCK IT), who once put Sammy in a Las Vegas review called "Panties Inferno,"produced a comedy called OUT TO LUNCH co-starring Sammyand standup comedian Adam Keith. "It played around New York. Some scenes have to be changed because they did some dope material. It's a funny picture, like a GROOVE TUBE." Sammy also worked on New World's HUMANOIDS FROM THE DEEP, where he dubbed the voice of "Mr. Boden," corporation president in a small seaside town overtaken by horny sea creatures.

Duke, meanwhile, was looking to syndicate his TV special AN IMPRESSIONISTIC TRIBUTE TO JIMMY DURANTE, which was exactly that, "It's sort of like [James] Whitmore did with Truman, Will Rogers and Theodore Roosevelt. I'm doing Durante in that style," said Duke. The program intercuts Duke's impression and interviews with old Durante cronies, with narration by Mike "Touch" Connors (THE DAY THE WORLD ENDED). A soundtrack album was printed on the Sabre label but never issued commercially, although dollar copies have been seen on both coasts. Produced by Duke's son Jeff, the album

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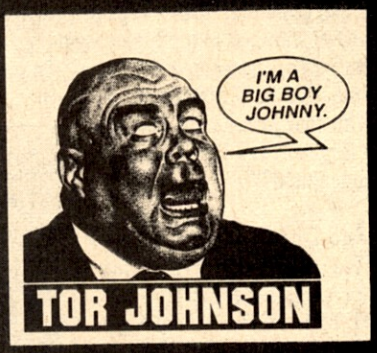

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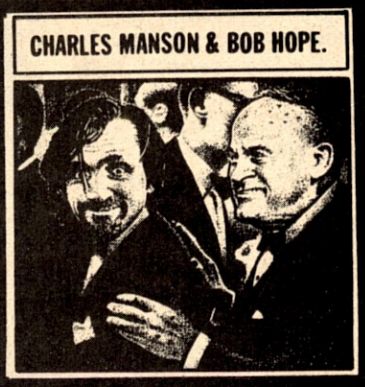

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features songs recorded at Monteleone's Supper Club (one of Duke's regular hangouts) including one Duke original, "The Fountain of the Bells".

Duke continued screening MASSACRE MAFIA STYLE for distributors in the Palm Springs area. He drew up a contract with Sammy to distribute the film through Transcontinental but before finalizing the deal he was diagnosed with lung cancer. "He was still working in clubs, but is was a little difficult," said Jo Mitchell. "Everything started to get hazy, so he concentrated mostly on his nightclub work. You should have seen him onstage. He was so dynamic." Duke kept performing until his strength left him. He succumbed to his illness, and died on December 2, 1981. He and Sammy remained friends to the end. "I'm his partner at one time, and he'll always be my partner," Duke had said. "You live with that little credit and you never forget it. It's like a religion, you understand?"

One Duke Mitchell picture remains unseen to this day: another gangster picture, GONE WITH THE POPE. "These guts are in jail and they want to get out, something to that effect, " said Jo Mitchell, attempting to describe the plot. "They decide they're going to get a boat - it has a lot of boat scenes—and they get crazy-like and they're going to kidnap the Pope for a ransom. They had this old Italian guy and they dressed him up like the Pope and everything. He looked like a Pope, like a priest you would see in church on Sunday. And it was one of those things where they decided, well, what the hell, we don't want to kidnap the Pope for all this money, we're going to give him up." Shot in 1978, primarily off the beaches around L.A. and in Las Vegas, Duke did it all again - writing, directing, acting, and singing. Although photography is complete, GONE WITH THE POPE was never finished. The work print, sound roles and uncut negative remain stored away in boxes. Duke was still editing it when his health failed.

Sammy Petrillo today.

Before he died, Duke arranged to distribute MASSACRE MAFIA STYLE overseas through Joseph Juliano, a man who marketed action films internationally. Juliano inserted his name as producer and gave the film yet another title—THE EXECUTIONER. This version was released on video with a 1981 copyright on the now-defunct Video Gems label, in a box with a frame reproduction of Duke, Vic Caesar and leading lady Cara Salerno. THE EXECUTIONER can often be found for sale or rent, but don't confuse it with other action films with the same title.

Jo Mitchell is not amused. "That Joe Juliani should be in jail," she said. She lives with happy memories of Duke but is currently considering legal action against THE EXECUTIONER and remains wary of distributors. "They promise you everything and they give you nothing. That's what's wrong with entertainers—they're really honest, like Sammy Petrillo. He's got a lot of talent, he's very honest, but he doesn't get at the jugular vein like the other guys do. And that's what makes them how big they are."

For Sammy, life and show business go on. He has produced several shows for cable access television, including a real estate program and "Enlightened Encounters," a New Age/holistic health program. Episodes of his Florida kiddie show called "Uncle Sammy's"were recently offered for syndication. His last appearance on the national scene came in 1984, when his blackout sketches with Suzie Perkovic were featured on the ill-fated "Thicke Of The Night" show. After several years, Sammy and Suzie have recently reunited as a team and are rehearsing in New York, with an eye toward future club dates. In a world saturated with stand-up comedy, veteran Sammy continues to write and perform. He has pursued his dream of show-bisiness success for more than forty years.

"Making us laugh—for some people, it's a mystery. For others, it's a gift." So Bryant Gumbel introduced a segment of the TODAY show of October 5, 82. Jerry Lewis was there to promote his new autobiography *Jerry Lewis In Person* and his upcoming film THE KING OF COMEDY. A montage showed clips from Jerry's career, begining with the golden age of television; Jerry with Dean Martin; Jerry in Hollywood, Jerry on the telethon. One problem—in the first clip, that wasn't Jerry goofing with Eddie Cantor on the COLGATE COMEDY HOUR. "It was Sammy Petrillo," said Jerry, "a kid that I found walking on 53rd Street here in New York, and I brought him out to Hollywood to work on a sketch with Dean and I, and then he worked with Eddie Cantor two weeks later." As the clip repeated and Sammy's face again filled the nation's television screens, Gumbel acknowledged the mistake, as Jerry never worked with Eddie Cantor. "Not only that, but I was never that good-looking, " quipped Jerry.

Later, Sammy got a call from David Letterman's people. Jerry Lewis was booked as a guest on LATE NIGHT and, as a joke, they wanted Sammy to make a surprise appearance. He refused.

Todd Rutt would like to thank: John Wooley, Bill Cappello, and The Big Reel for providing interviews and information, Dick Bojarski, Bob Furmanek, Suzie Petrovic, Steven Kroninger, and the family and friends of Duke Mitchell.

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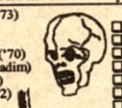

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Welcome to my 8th consecutive Psychotronic ad. Again being prepared on a manual typewriter (it may not be as aesteticelly pleasing as some of the typeset ads but it sez it). Besides some of these movies aren't very pretty either! I've tried to track down some of the most interesting titles available that I can still offer at a reasonable price. No titles are offered that fall below my own quality standards. This meant having to reject some worthwhile titles that were issued in subper picture quality. All were recorded in SP. Some are hard to find imports. All are guaranteed against defects. Limited quantities on all titles. Where the title has been changed for video the original title is given in parenthesis if known. Discounts: 5 or more pieces - 5%, 10 or more - 10%. Orders usually shipped within a day or two, any titles sold out will be immediately refunded. Money orders preferred, checks may require time to clear. UPS shipping: $3.50 first tape, 50¢ ea. additional. UPS 2nd Day Air: $6 first tape, $1 ea. additional. Cape Copy Center, 631 Main St., Hyannis, Mass. 02601. (508)775-6500

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The Best of Sex and Violence - Great trailer compilation $25. Scream Street (A Scream in the Street) - Super Box Office Int. sleeze. 86 min. version $29. Loan a Lover - 70's Euro sexploitation $25. Harley's Angels (Northville Cemetary Massacre) - $19. Emanuelle Black and White - Similar to Mandinga $27. Daughter of Death - Incest theme. Isabel Mejias $19. All the Lovin' Kinfolk - Early 70's sexploitation $25. Taking It to the Street - Hong Kong actioner $19. Bloodbath in Psycho Town - 80's horror $15. Fraulein Devil - Poor mans Ilsa $19. The Harrad Experiment - Laurie Walters $29. The Psychic - H.G. Lewis $25. Savage Inmates - Jess Franco $25. Goodnight Sweet Marilyn - Larry Buchanan $25. Demon Hunter (The Legend of Blood Mt.) - $19. Mandinga - Italian Mandingo-like exploitation $29. A Virgin Among the Living Dead - Jess Franco $15. Revenge in the House of Usher - Jess Franco $22. The Boogeyman - Ulli Lommel $19. Death Race 2000 - David Carradine $15. Deadly Obsession - 80's psycho $15. One More Time - Early 70's sexer w/ Ernest lookalike! $19. Deadline For Murder (The Naked Flame) - Canadian exploitation. 1963 $19. Body Snatcher From Hell (Goke) - Jap. horror $19. Mantis in Lace - LSD crazed go-go dancer $23. Macabre ('80) - Lamberto Bava $23. The Scavengers - Sex western $19. Holy Wednesday (Fangs) - 70's snake horror $15. Cutthroats Nine - Violent western $19. Hell's Angels on Wheels - $19. American Nightmare - Canadian sleaze $19. The Cutthroats - Early 70's sexploitation $25. Grave of the Vampire - 70's horror $19. Sweater Girls - Similar to American Graffiti $21. Victims! - 70's sex/horror $19. Vampire Hookers - John Carradine $17. Zombie Child - 70's horror $17. Christmas Evil - The ultimate Xmas movie $19. Promises, Promises - Jayne Mansfield $20. Succubare - Fantasy/mondo $19. The Woman Inside - The Glen or Glenda of the 70's $23. Dr. Terror's Gallery of Horror - Z horror must $19. Pigs (Daddy's Deadly Darling) - $15. Little Miss Innocence - Similar to The Seducers $21. Santa Claus ('59) - Sharp new print $19. The Cremators - 70's Z horror $19. Bloodrage (Never Pick Up a Stranger) - 70's exploitation $21. Deathhead Virgin - 70's horror $12. Gone in 60 Seconds - H.B. Halicki $12. Grizzly - Killer b'ar $10. Sextette - Mae West $12. The Alpha Incident - Z horror $10. One Way Ticket to Hell - 50's dopers $12. Twisted Brain - 70's Z horror $15. All For Love - Private Screenings $15. Desire Under the Sun - Private Screenings $15. Savage Abduction - Biker/psycho $19. Par Garrett and Billy the Kid - Peckinpah $10. Low Blow - Cameron Mitchell as cult guru $19. Tormentor - Italian psycho $23. Crimson - Paul Naschy $23. Gore Met Zombie Chef From Hell - Z horror $19. Slime City - 80's horror $19. 10 Seconds to Murder (Booby Trap) - Box Office Int. exploiter $23. Revenge of the Wild Bunch (Machismo: 40 Graves for 40 Guns) - Box Office Int. violent western $23. Bloody Trail (Monteego) - Sex western $25. The Miss Nude America Contest - Doc. filmed in Naked City, Ind. 1975 $25. The Night God Screamed - 70's horror $15. Boothill Mamas (Outlaw Women) - 50's Ormond western $27. Psychothrill - Mexican sadistic killer $25. Caligula Reincarnated as Nero (Nero and Poppea - An Orgy of Power) - Low budget Caligula imitator $29. Child Bride - Complete version w/ nudity $22. The Key - Euro erotica by Tinto Brass. Stefenia Sandrelli $27. Bedtime Stories - Euro sexer w/ Ilona Staller (La Ciciolina) $27. Working Girls - Cassandra Peterson (Elvira) nude $25. Escape From Blood Plantation - Udo Kier. Nasty $29. The Muthers - Cirio Santiago exploitation. Jayne Kennedy $27. Caged Fury - Cirio Santiago $27. Revenge of the Cheerleaders - Rainbeaux Smith $25. Guess What We Learned in School Today - Early 70's anti sex-ed comedy $25. Little Girl, Big Tease - 16 yr. old held for ransom $29. Shocking Asia - Mondo $25. Deviation - Sweedish sex/drug/horror $27. Truth of Dare - Offbeat 80's black comedy/gore horror $25. 2000 Maniacs - Essential viewing $27. Night, After Night, After Night - Ripper-like terrorizes London $27. Satan's Sadists - Al Adamson biker. Russ Tamblyn $29. Death Wish Club - Great noir-like oddity $29. The Beauties and the Beast - Uschi Digard $25. Bloody Moon - Jess Franco $27. Single Room Furnished - Jayne Mansfield $25. Black Shampoo - Prime blaxploitation $29. Police Force - Jackie Chan $29.

Following is a selection of adult titles. If you're tired of recent shot on video crap where all the women are empty headed bimbos or sluts I urge you to check out some of these titles from X-rated's 'Golden Age'. Most of these movies are from the 70's and all were shot on film. The themes and acting ability in some of them may surprise you. Please state that you are at least 18 to order these.

Cafe Flesh - Cult classic $25. Babyface - Super Alex DeRenzy. Cuddles Malone $25. Farmer's Daughters - Early 70's Zebedy Colt $25. Long Jeanne Silver - Most unorthodox $25. Oh! Those Nurses - Lysa Thatcher. Shot concurrently with Little Darlings $25. Pretty Peaches - Desiree Costeau's best $25. High School Memories - Annette Haven $23. Taboo - Kay Parker $23. X-Rated Cartoons - Clever $21. A Woman's Torment - Rape revenge $19. The Devil in Miss Jones - Original classic $21. The Devil in Miss Jones II - Bizarre sequel $19. Honeypie - Jennifer Welles $23. Anyone But My Husband - C.J. Laing $19. Treasure Box - Nancy Hoffman $19. Naked Came the Stranger - Radley Metzger. Darby Lloyd Raines $19. Mating Season - Summer campout $19. Angela- the Fireworks Woman - Sara Nicholson $21. Virgin Dreams - Jean Jennings, the Traci Lords of the 70's $19. Autobiography of a Flea - Jean Jennings $21. Defiance - Great exploitation type with Jean Jennings $21. A Dirty Western - Sex western $19. China DeSade - Offbeat $19. Hot Circuit - Early 70's classic $19. Untamed - Kay Parker $19. Erotic Animation Festival - Chuck Vincent compilation $19. Christy (The Female Animal) - Little Annie Christian $21. Teenage Pajama Party - slumber party story swapping $19. Little Orphan Dusty - Rhonda Jo Petty abducted by bikers $19. Tangerine - Holly McCall, Cece Malone $19. Dark Dreams - Horror theme. Tina Russell $19. The Devil's Playground - Sleazy $19. The Trouble With Young Stuff - Christine Williams $19. Teenage Madam - Bonnie Holiday $19. Lunch - Kurt (Thundercrack) McDowell $19. Miss September - Tina Russell $19. Love Lips - BJ special $19. Sweet Punkin' - C.J. Laing $19. Tinsel Town - Danielle Raye $19. Finishing School - Coed action $19. Josephine - Euro period piece $19. The Legend of Lady Blue - Maureen Spring $19. Nostalgia Blue - Vintage loops $19. Sylvia - Based on Sybil $19. Playthings - Lysa Thatcher $19. Student Bodies - Suzie Muffet $19. The Virgin and the Lover - Jennifer Welles $19. Taxi Girls - Serena $19. Expensive Taste - Rape theme $19. Soft Places - Annette Haven $19. Star Virgin - Infamous peaches scene. Kari Klark $19. Young, Wild and Wonderful - Coed field trip $19. Odyssey - Vanessa Del Rio $19. Teeny Buns - Nancy Hoffman, Donna Ruberman $19. Contact - Group action $19. Devil's Ecstasy - Horror theme $19. Heavenly Desire - Serena $19. Midnight Hustle - Students become hookers $19. Smalltown Girls - Fantasy fulfillment $19. Summer School - Lysa Thatcher $19. Sweedish Erotica, Vol. SE - Vintage loops from 20's and 30's $25. Little Showoffs - Non professionals act out their fantasies. Excellent $25.

Late additions - non-X rated: Deadbeat at Dawn - "I have seen the future of cinema, and it's name is Deadbeat at Dawn" - Cahiers du Exploitation. $29. The Cars That Eat People (The Cars That Ate Paris) - Peter Weir $25. Teammates - 70's Independent-International sexploitation $27.

A word about some of the titles offered: Best of Sex and Violence is the introductory tape to the Psychotronic genre. Worth it's cost for the three Rudy Ray Moore trailers alone. I was able to buy a small quantity of this discontinued Wizard title and anyone ordering $50 or more may have one for only $15! Scream Street is one of the sleaziest exploiters of the 70's. Put out by Box Office Int. (did they ever make a bad movie?) this version is 14 min. longer than the originally titled A Scream in the Streets that Best Film & Video put out years ago. Don't miss it. The Miss Nude America Contest is not mindless 80's T&A but an intriguing documentary focusing on Dick Drost, wheelchair bound sex maniac owner of a nudist park. Produced by Jerry Gross!

Embark on a journey into the secret and exotic world of forbidden cinema... *if you dare!*

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DISPATCHES FROM THE COHEN ZONE

(THE LARRY COHEN INTERVIEW)

BY MAITLAND MCDONAGH

First, let's get our Larry Cohens straight. We're not talking about Chicago-born Lawrence D. (Larry) Cohen, who adapted CARRIE and GHOST STORY to the screen. Nor are we talking about Lawrence J. Cohen, who wrote 1990's DELIRIOUS. We're talking about Larry Cohen of New York City, the man who brought us killer babies, lethal dessert food, an alien hermaphrodite that thinks it's Jesus and an Aztec lizard god nesting in the Chrysler Building. The Larry Cohen who says, "When chaos reigns, I shine." His work is erratic: GOD TOLD ME TO is a great film, while WICKED STEPMOTHER is all over the place; THE PRIVATE FILES OF J. EDGAR HOOVER is just about a paranoid pulp masterpiece, but THE STUFF—great concept notwithstanding—is pretty feeble. Still, everything he does is earmarked by a brilliant premise, quirky characterizations and a few genuinely offbeat plot-twists that seem like dispatches from some remote corner of civilization. "Not your run-of-the-mill ideas, huh? I don't like to imitate other people's ideas or do homages to other people's films. My pictures are mine. They're individual and special and people say, 'As soon as we heard that idea, we knew it had to be one of yours.'"

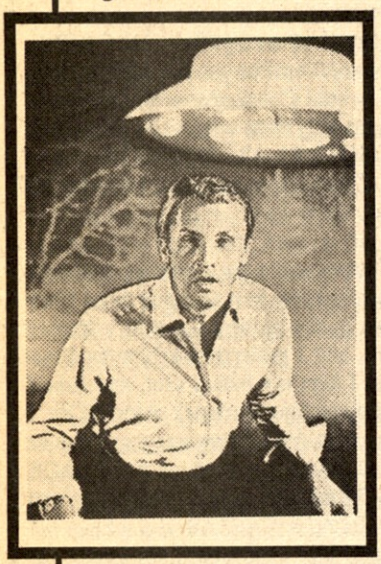
Larry Cohen directing IT'S ALIVE (with John Ryan and Sharon Farrell).

Roy Thinnes and Diane Baker on THE INVADERS.

Born in 1936 and raised in Washington Heights, Cohen spent his childhood going to movies and drawing comics. "I was drawing storyboards for movies—that's what a comic book is. I was writing when I was seven or eight years old. Many of the things I wrote as a child I have revised or updated or rewritten as an adult. I would venture to say that from the age of 10 I could probably have made a living writing for television; the material I was writing then was as good as some of what's being written now by adults."

When his father bought an 8mm movie camera, Cohen started directing, bribing his friends and shooting at Fort Tryon Park. But the Cohen story starts in earnest in 1958. At the age of 21, fresh from City College of New York and working as a page at NBC, Cohen sold two screenplays to KRAFT MYSTERY THEATER (an early live color series that had been running under various names since 1947); "Night Cry," adapted from the novel by William M. Stuart, and "87th Precinct," based on characters created by Evan Hunter. The newspapers loved it, and his from-the-hip mouth was already in evidence as he declared that "Any major writer is a fool to write for television," and ripped the medium that had just given him his big break. By 1973, a *Variety* reporter was moved to describe him as "a very belligerent young man." In 1958 he got the benefit of the doubt with "intense." Cohen is aggressively smart, and he doesn't suffer fools gladly; whether you find him charmingly outspoken or an abrasive loudmouth depends on how nice he's decided to be to you.

Cohen served his time in the Army, stationed in Virginia, then returned to TV for several years. "I created BRANDED, which is still on television—3 o'clock in the morning, the damned thing is still playing. The idea for that was 'a blacklisted cowboy,' and in every episode he's trying to live down the false accusations that have been leveled against him. I also created THE INVADERS, a witch-hunt where Roy Thinnes is hunting for these imaginary aliens who have invaded our country. They were both supposed to be about McCarthyism; I was in my political period."



Roy Thinnes on an INVADERS Bubblegum Card

The half-hour long BRANDED starred Chuck Connors (THE RIFLEMAN) as former Captain Jason McCord. The short-lived series had a memorable theme song: Drum rolls and a solemn voice slowly sings... *"All but one man died - there at Bitter Creek. And they say he ran away. Branded - marked with the coward's chain.*

What do you do when you're Branded. Well, you fight for your name. He was innocent - not a charge was true. But the world would never know. Branded - scorned as the one who ran. What do you do when your Banded - and you know you're a man. Wherever you go for the rest of your life you must prove - you're a man." (A. Alch & Dominic Frontiere).

THE INVADERS, an hour-long series from Quinn-Martin, lasted 43 episodes. It starred Roy Thinnes as David Vincent, the architect who sees a flying saucer and people whose little fingers don't bend. A few of the many guest cast members were Gene Hackman, Karen Black, Michael Rennie, Barbara Hershey and Jack Lord. Dominic Frontiere wrote the theme. If you saw THE INVADERS when it was new, you never forgot it. The nearly 25-year-old series was recently a hit in France.

"I had written many episodes of THE DEFENDERS, a long running series created by Reginald Rose [TWELVE ANGRY MEN] about father and son lawyers, played by E. G. Marshall and Robert Reed, so I'd had practice writing polemics. I also wrote ARREST AND TRIAL, a series with Ben Gazzara, and SAM BENEDICT, a series with Edmond O'Brien. All courtroom dramas; I was the original courtroom dramatist." Cohen also did CUSTER (67), CORONET BLUE (67) (about a man with amnesia, pursued by killers; the only key he has to his identity is the phrase 'coronet blue') and THE BLUE LIGHT (66), a World War II spy thriller series staring Robert Goulet that was filmed in Germany. "We [Cohen and director Walter Grauman] made a feature out of THE BLUE LIGHT by combining three episodes; it actually got a theatrical release [from 20'th Century Fox] under the title I DEAL IN DANGER. I went to a theater in New York on 42nd street where it was playing and sat next to a man who became outraged because he paid

to see the picture and realized he'd seen it all before on television. I tried to disappear into my seat."

Cohen was also executive producer of a daytime soap opera called NEVER TOO YOUNG. "I didn't want to do it, but the network [ABC] insisted". The program, designed to attract a young audience, was set in Malibu Beach and starred Tony Dow from LEAVE IT TO BEAVER and Tommy Rettig from LASSIE. When the show failed to catch on it was replaced by DARK SHADOWS(!) Even after he'd graduated to features, Cohen occasionally went back to TV. In 1972, he created COOL MILLION, with James Farentino. "He was supposed to be a private detective who charges a million dollars a case, and you needed someone you might believe you'd pay a million dollars a case to—maybe Roger Moore-but Farentino looked like $100 an hour, plus expenses."

In addition to his work in series television, Cohen wrote made- for-TV movies and TV pilots: IN BROAD DAYLIGHT (71), with Richard Boone, about a blind actor who tries to commit the perfect murder; SHOOTOUT IN A ONE DOG TOWN (74), a Western with Richard Crenna; MAN ON THE OUTSIDE (75), the pilot for the GRIFF series starring Lorne Greene; and SEE CHINA AND DIE (81, which he also directed), "a pilot for a television series with Esther Rolle that was very much like MURDER, SHE WROTE except that it's about a black lady instead of Angela Lansbury." DESPERADO: AVALANCHE AT DEVIL'S RIDGE (88) was one of a series of TV movies about a cowboy framed for murder.

Between 66 and 70, Cohen had three feature screenplays produced: RETURN OF THE SEVEN, with Yul Brynner (the first sequel to THE MAGNIFICENT SEVEN), DADDY'S GONE A-HUNTING (a psycho-thriller with a taboo twist, abortion, which Cohen co-wrote with Lorenzo Semple Jr.) and EL CONDOR, a Western with Jim Brown, Lee Van Cleef and Marianna Hill. "I originally wrote DADDY'S GONE A-HUNTING for Alfred Hitchcock. I met him in New York, told him the story and he liked it. He made a deal for me to come out to Hollywood to write the script, but then Universal talked him out of the idea. Lorenzo suggested we write it, then give it to Hitchcock anyway. We put in all the camera angles and everything we thought Hitchcock would love, then gave it back to him. He did like it, but said, 'You haven't left anything for me to do.' We'd defeated our own purposes." The film was eventually directed by former Val Lewton protege Mark Robson and received a "Mature" rating. DADDY'S GONE A-HUNTING was produced by National General pictures, who turned to Cohen for their next project, EL CONDOR. "They were going to make a Western over in Spain, they'd built all the sets and decided they didn't want to use the script they had. They wanted me to write a picture around them. It was a crazy kind of backwards job, but I thought it would be fun."

Lots of screenwriters spend half their lives bitching about the way their scripts are mutilated, but in 1970, Cohen did something about it, directing BONE (aka HOUSEWIFE and STYLE AND COMFORT) in his own house. BONE has also been referred to as "Dial Rat For Terror", "Funny Bone" and "Beverly Hills Nightmare." "It never actually played anywhere as "Beverly Hills Nightmare." At one time we tried to sell it overseas under that name, because I thought that "Beverly Hills" were two very good operative words in a title. I was later proved right by BEVERLY HILLS COP and DOWN AND OUT IN BEVERLY HILLS. 'Beverly Hills Thief' would have been a good title, because it's about a guy [Yaphet Kotto] who breaks into a house intending to rob a family, only to find they're more corrupt than he is." BONE, which also featured Joyce Van Patton, the late Andrew Duggan (in his first of several Cohen features), and Jennie Berlin (daughter of Elaine May) was eventually released in 1972 by Jack Harris (THE BLOB, EQUINOX...) and promoted as a sex film. Cohen's first featured as director led to BLACK CAESAR.

"Samuel Z. Arkoff called me in for a meeting, said he'd seen BONE and that I really knew how to direct those black actors. One black actor in the picture—and he's Yaphet Kotto, a very fine actor, and I really know how to direct 'those black actors.' But I kept my mouth shut, and Arkoff said he was looking for something for black actors to do. I just happened to have a script down in my car that I'd done for Sammy Davis Jr. and he'd never paid me for: BLACK CAESAR, a LITTLE CAESAR kind of film about a guy who rises to criminal power. BLACK CAESAR was a huge hit. So I called Arkoff up, told him there were lines around the block and I wanted to make a sequel before the actors became unreasonable. He asked me when I wanted to shoot and I said, 'Next week.' We wrote the script as we went along, and the picture [HELL UP IN HARLEM] sure looks like it... great action scenes, though, and some good gags.

Fred Williamson as BLACK CAESAR

After that I did IT'S ALIVE, and I didn't want to do any more Fred Williamson pictures. Fred Williamson was doing his own pictures by then, and telling everyone he learned everything from me. And I was saying, 'Be quiet! I don't want that credit.'

"Years ago I saw Eddie Murphy at the Improv, he did a routine about it. 'BLACK CAESAR, the blackest movie ever made. Filmed on the streets of Harlem with an all-black cast. You have never seen a black movie like this. BLACK CAESAR: A Larry Cohen film.' Got a big laugh. But they weren't black exploitation movies in any way. Blaxploitation pictures were usually about the black guy beating up the white guy and the black guy getting the white girl... BLACK CAESAR wasn't like that at all. He's a tragic figure. He rises from nowhere, from being a shoeshine boy, he tries to live the white man's dream and then he's destroyed at the end. Like PUBLIC ENEMY or LITTLE CAESAR, a classic gangster movie; it doesn't matter whether the characters are black or white. He actually dies in the picture. We cut off the last minute and a half before the film opened so he wouldn't die, because we realized we couldn't do the sequel. We went to the Cinerama and the RKO 86th Street and the 59th Street RKO and in the projection room we cut out the last minute and a half of the picture." (For more on the "Caesar" movies, see last issue's Fred Williamson interview).

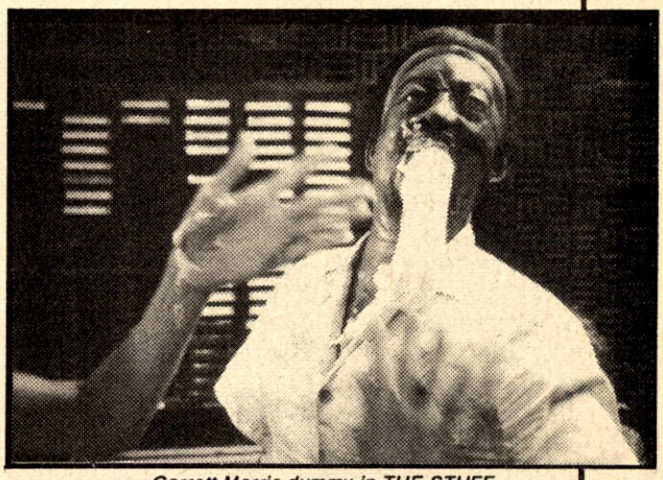
The monster babies of IT'S ALIVE! and its sequels are one of those great Cohen ideas. What if your baby were a bloodthirsty mutant? "It's been done before. There's all kinds of stories in every society and every culture, where a normal woman gives birth to a monster child. And if I was the first one to film a monster baby in movies, I certainly wasn't the last. Everybody and his brother has a monster baby now; just [recently] you saw them in THE FLY II and the latest NIGHTMARE ON ELM STREET movie." The PG-rated IT'S ALIVE! was a hit for Warners, one of those movies everybody was dared to watch. It benefited from being released the year after THE EXORCIST, and an ad campaign with a ROSEMARY'S BABY carriage. Bernard Herrmann's score, Rick Baker's economically-used monster baby and convincing acting by John Ryan and Sharon Farrell as the parents, Guy Stockwell, Andrew Duggan and Michael Ansara all added up to a unique horror classic. Cohen's biggest hit, IT'S ALIVE grossed over 7M. In 75 Cohen went to the U.S.S.R. to try and arrange to make a new version of CRIME AND PUNISHMENT there.

GOD TOLD ME TO (also released by Roger Corman's New World as DEMON!) is even creepier—it's too weird and nasty to lend itself to sequelizing. Starring Tony Lo Bianco (THE HONEYMOON KILLERS) as a religious NYC cop haunted by a rash of brutal murders committed by apparently ordinary people claiming that 'God told me to,' it also featured Deborah Raffin and Sandy Dennis as the women in his life, Sylvia Sidney (who remembers her experience in a flying saucer), and Richard Lynch as the hermaphrodite alien from space with a messianic complex. "I always thought that if Superman was really played for reality, he'd think he was God. And that's what GOD TOLD ME TO is about. Clark Kent, he can fly, see through walls, has more strength than anybody; then he reads about Jesus Christ and what's he going to think? That he must be Jesus Christ, because obviously he's not a normal man." Location work included an actual St. Patrick's Day parade (with Andy Kaufman as a killer cop), the San Genero Fair and a Harlem pool hall.

Q (from United) tackled the god thing again, six years later. Talking about God is a good way to get Cohen going. "I don't try to recreate God in my own image or to personify

Mutant baby from IT'S ALIVE III

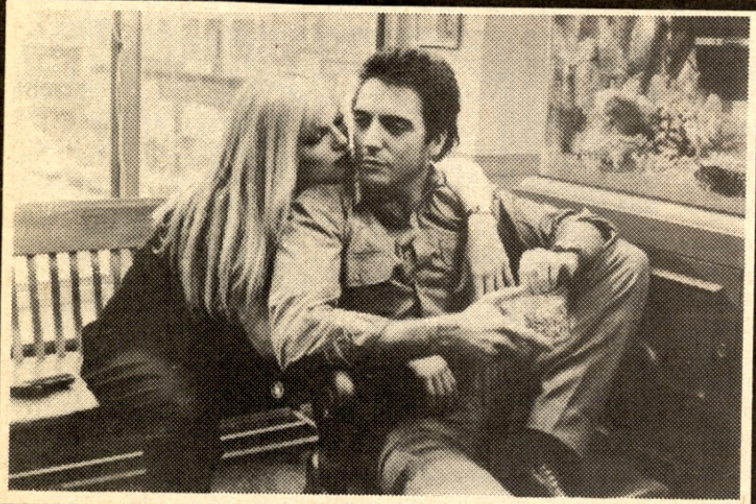
God as a person who sits up there somewhere making judgments about what I do right or wrong. Or as somebody who's going to change the future to suit my personal needs. I don't have the effrontery to ask God please to let me win the Academy Award this year. Or to go up there and thank God for granting me this wonderful award rather than the other four people nominated. I mean, I hear people get up there and give these self-congratulatory speeches thanking God for their award and I wonder, what does that mean? The other four didn't pray enough? God doesn't like them?



Garrett Morris dummy in THE STUFF.

"I think God should be left alone. Sunday is his day off. It's supposed to be the day God rested and everybody goes to church and pesters the life out of him. How would you like it on your day off if you got 200,000 telephone calls asking for things? If you have to do something on Sunday, you should go to the country and look at the trees, look at the clouds, go for a swim in the ocean. That's closer to God than anything you can find in any church. Even looking at buildings and

cars—things God gave man the ability to create—that's got more religion to it than going to church and listening to someone spout off about how people are going to burn in hell for what they do or don't do. You don't have to go to hell to burn. People are burning right here, all over the place. Burning in hell from inside, consumed by disease. Burning because they're tormented, persecuted. The monsters are all here; there are worse things in reality than anything I've ever put into any of my movies. People who are unmolested, unpersecuted, should be grateful every day of their lives."



Laureen Landon and Armand Assante in I, THE JURY.

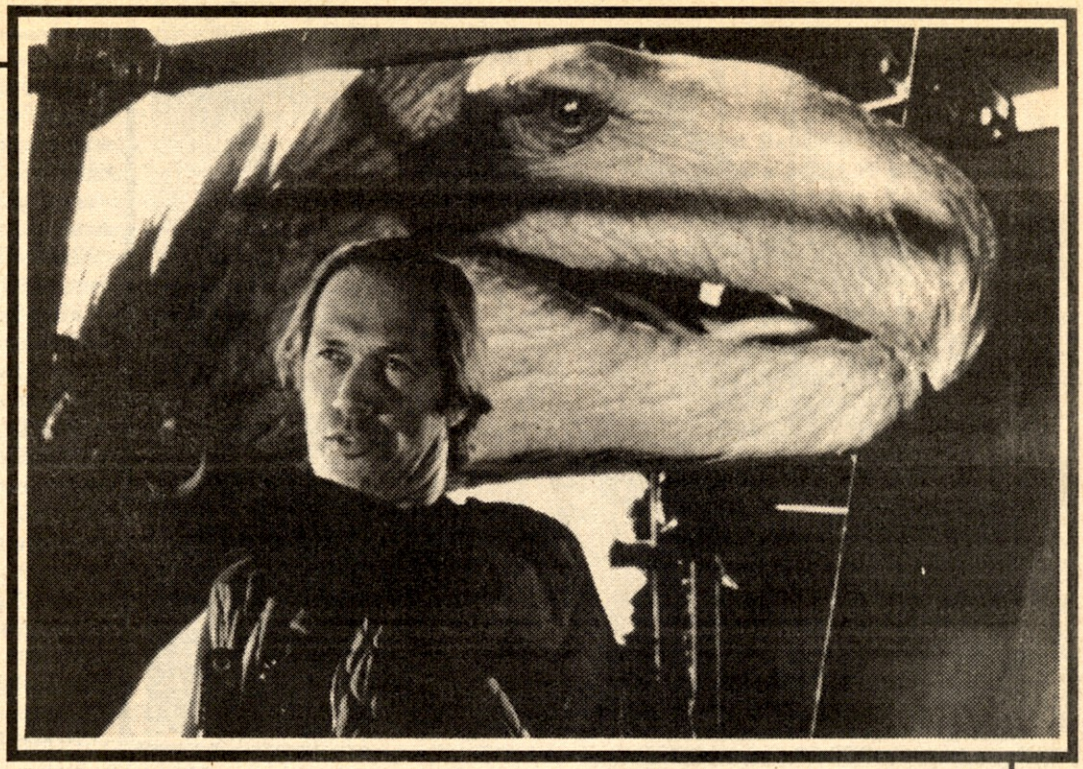
THE PRIVATE FILES OF J. EDGAR HOOVER was an unusual film for Cohen, a pulp biography of America's most famous eavesdropper. "It was a challenge to get it made. No one had ever done a film about the FBI without FBI approval, and at the time, no one had done a film that was critical of the Bureau. Hoover had only been dead for a couple of years, and nobody had ever touched the subject. And once it was made we had a hard time getting it released, because all the studios were afraid it would offend the FBI and they'd somehow punish them for it. This was just at the time they were beginning to put out videocassettes and they had the FBI warning at the beginning of those tapes, and they thought they were relying on the Bureau to protect them so they didn't want to offend it. Eventually it went through AIP. AIP wanted me to use Rod Steiger as Hoover, but I wanted Broderick Crawford. He said it was the best role he'd had since ALL THE KING'S MEN, so he was on his best behavior. He was a character, a heavy-drinking guy, but when he came on the set he was always sober and knew his lines. A thorough professional." Rip Torn, as an FBI agent, related Hoover's rise to power over five decades. Other actors played Roosevelt, Nixon, the Kennedys... and the soundtrack was by Miklos Rosa. HOOVER, a big-budget movie for Cohen at the time (over $3 million) was barely released (late) by AIP/Filmways and lost money. Francis Ford Coppola recently announced he will be directing a Hoover film soon.

IT LIVES AGAIN (78) featured *three* killer babies and was filmed in Tuscon, Arizona. Frederic Forrest starred with Kathleen Lloyd, John Marley, and Euro-star Eddie Constantine in a surprise part. John Ryan, James Dixon, and Andrew Duggan returned. Ryan tries to save the mutant killer babies (locked up in a research lab) this time. Bernard Herrmann had died in 75, but his score was reworked by Laurie Johnson and released on an LP. The film didn't do nearly as well as IT'S ALIVE at the box office. THE AMERICAN SUCCESS COMPANY, starring Jeff Bridges and filmed in Germany by William Richert, was based on a Cohen script. It was released three times in different versions but failed to catch on. In 81 Cohen made a little-seen werewolf spoof, FULL MOON HIGH, "a comedy version of I

LARRY COHEN FILMOGRAPHY

58 KRAFT MYSTERY THEATRE (NBC ANTHOLOGY SERIES) 2 SCRIPTS
61 THE DEFENDERS (CBS SERIES, TO 65) WROTE SCRIPTS FOR 13 EPISODES.
62 SAM BENEDICT (NBC SERIES, TO 63) WROTE SCRIPTS
63 ARREST AND TRIAL (ABC SERIES, TO 64) WROTE SCRIPTS
65 BRANDED (NBC SERIES, TO 66) CREATED, WROTE FIRST 7 EPISODES.
NEVER TOO YOUNG (ABC SOAP, TO 66) S
66 THE BLUE LIGHT (ABC SERIES) S
I DEAL IN DANGER - S
THE RETURN OF THE MAGNIFICENT SEVEN - S
67 **THE INVADERS** (GOODTIMES VIDEO) (ABC SERIES, TO 68) CREATED, WROTE EPISODES
CORONET BLUE (CBS SERIES) S
CUSTER (ABC SERIES) S
69 **DADDY'S GONE A HUNTING** (WARNER) CO-S
70 **EL CONDOR** (WARNER) S
71 IN BROAD DAYLIGHT (ABC) S
72 **HOUSEWIFE** (NEW WORLD) (STYLE AND COMFORT, BONE) P/D/S
THE COOL MILLION/MASK OF MARCELLA (NBC) S (PILOT FOR THE 72-73 JAMES FARENTINO SERIES)
73 **BLACK CAESAR** (ORION) P/D/S
HELL UP IN HARLEM (ORION) P/D/S
MAN ON THE OUTSIDE (ABC) S (PILOT FOR LORNE GREEN'S 73-74 GRIFF SERIES - FIRST AIRED IN 75)
74 **IT'S ALIVE!** (WARNERS) P/D/S
SHOOTOUT IN A ONE DOG TOWN (ABC) CO-S, B/O HIS STORY
76 **GOD TOLD ME TO** (CHARTER)/DEMON! - P/D/S
77 **THE PRIVATE FILES OF J. EDGAR HOOVER** (CANNON) P/D/S
78 **IT LIVES AGAIN** (WARNER) P/D/S
79 SUCCESS/ AMERICAN SUCCESS/ THE AMERICAN SUCESS COMPANY - STORY ONLY.
81 **FULL MOON HIGH** (HBO) P/D/S
SEE CHINA AND DIE (CBS PILOT) D/S
82 **Q** (MCA) P/D/S
I, THE JURY (CBS/FOX) S/(REPLACED AS DIRECTOR)
83 **PERFECT STRANGERS** (EMBASSY) (BLIND ALLEY) D/S (RE 86)

David Carradine in Q



WAS A TEENAGE WEREWOLF with a good cast—Alan Arkin, Ed McMahon, Kenneth Mars, a wonderful bunch of comedians. It was cute, but got caught in the changeover when Filmways bought AIP". It also beat THE HOWLING and AN AMERICAN WEREWOLF IN LONDON into theaters, though not into many of them. The Teenage werewolf (Adam Arkin) returns to his hometown 20 years later. He hasn't aged or changed at all, but the other students have all grown into horrible adults.

I, THE JURY, an updated adaptation of Mickey Spillane's brutal first Mike Hammer novel (first filmed in 53) was Cohen's next project. He took the basic story and reworked it to include a sexy sex therapist (Barbara Carrera) and a CIA plot to make political murders look like sex crimes. He was also hired as director, but "I got fired. American Cinema was going bankrupt. The picture was shot in New York and I made arrangements for them with different laboratories and equipment houses who had dealt with me on my films. When American Cinema stopped paying the bills, I was trapped in the middle. In the end, I, THE JURY wound up costing over $12 million and was finally released through bankruptcy court (by 20th Century Fox). It had a very good cast though, Barbara Carrera, Laureen Landon (as Velda)... Armand Assante was a good Hammer, when you could understand what he was saying." Cohen did most of the casting, but says that the six days of work he finished was reshot by Richard T. Heffron.

Cohen bounced back almost immediately from the Spillane disapointment and made Q, which outgrossed the

	MAN WHO WASN'T THERE (PARAMOUNT) STORY ONLY
84	**SPECIAL EFFECTS** (EMBASSY) D/S (RE 86)
	SCANDALOUS (VESTRON) STORY ONLY
85	**THE STUFF** (NEW WORLD) EX. P/D/S
	SPIES LIKE US (BIT)
87	**IT'S ALIVE III: ISLAND OF THE ALIVE** (WARNER) EX. P/D/S
	A RETURN TO SALEM'S LOT (WARNER) EX. P/D/S
	BEST SELLER (ORION) S
	DEADLY ILLUSION (RCA/COLUMBIA) CO-D (QUIT)/S
88	**MANIAC COP** (TWE) P/S
	DESPERADO: AVALANCHE AT DEVIL'S RIDGE (NBC) S
89	**WICKED STEPMOTHER** (MCA/UA) EX. P/D/S
	COP TALK (SYNDICATED SERIES)
90	**MANIAC COP II** (LIVE) P/S
	THE AMBULANCE (EPIC) D/S
92	THE APPARATUS - D/S

Some other announced, but so far unrealized Cohen films: FIT TO KILL ("People go away for a month to this place to get themselves in shape and they come back as monsters; both men and women look like Arnold Schwarzenegger, but they no longer have control of their bodies, their bodies control them. It's a little bit about the narcissism of health, people's obsession with themselves; the way fitness is becoming the new drug"), DOC STRANGE (developed with his long- time friend Stan Lee of Marvel comics, but deemed too expensive), INVASION OF THE BODY SNATCHERS ("not a sequel" - for Warner Bros.), THE MAN WHO LOVED HITCHCOCK (which was to have starred Peter Ustinov as Hitch and may still be realized), and FEVER OF THE HUNT (a serial-killer movie that could still be made by Epic Productions, starring Carl Weathers).

Cohen's plays include "Nature of the Crime" (off B'way, 70), "Motive" (England, 74), and "Trick" (B'way, 80). Cohen's wife Janelle was the co-producer on BLACK CAESAR, HELL UP IN HARLEM and IT'S ALIVE. Jill Gatsby (his daughter) was in FULL MOON HIGH, A RETURN TO SALEM'S LOT, and THE AMBULANCE (and VAMPIRE'S KISS, CLASS OF 1999 and other features).

Sam Fuller in RETURN TO SALEM'S LOT.

much more expensive Mike Hammer movie. Q starred Michael Moriarty (in his first of four Cohen films) giving one of his best all-out eccentric performances, David Carradine (an old Army buddy of Cohen's in real life, see PV#5), Candy Clark and Richard Roundtree. This time it was the (animated) Aztec lizard god, Quetzelcoatl (once featured in THE FLYING SERPENT back in 46), prayed back into existence and roosting in the Chrysler building, one of New York's temples to industry. Scenes were actually shot in the top of the art deco Chrysler building (great for publicity) and a few scenes of people falling from high places from GOD TOLD ME TO were economically re-used.

Cohen received story credit on two (terrible) films, THE MAN WHO WASN'T THERE, a 3-D invisible man picture starring Steve Guttenberg, and SCANDALOUS, a comedy about an investigative television reporter (Robert Hays). Cohen appeared in John Landis' SPIES LIKE US in a scene with directors Martin Brest and Joel Coen. "We come up to an abandoned drive-in movie theater that's really a front for some kind of government project. I asked Landis if I could go through the door, and he said, 'You can't, because the interior is at the Pinewood studio in London.' And I said, 'I know, that's why I want to go through the door with them.'" Cohen also appeared in his own Broadway play, "Trick," in 1980, filling in for an ailing Lee Richardson during previews, but he's resisted the temptation—one that's ensnared many other directors—to make cameo appearances in his films.

Three Cohen films were released in 86 and New York's Public Theatre held an 11-film retrospective, "Gods and Demons: The Films of Larry Cohen." PERFECT STRANGERS and SPECIAL EFFECTS had been made quickly in NYC as part of a two-picture deal. SPECIAL EFFECTS was from a script he had written back before BONE. It starred monologist Eric Bogosian (in his first film role) as an arrogant filmmaker. Zoe Tamerlis (MS. 45) co-starred as the actress he murders on camera and the look-alike he hires to make a film that will culminate with the real murder footage. PERFECT STRANGERS stars Anne Carlisle (LIQUID SKY), Anne Magnuson, Stephen Lack (SCANNERS) and Brad Rijn from SMITHEREENS (also in EFFECTS). Both features were picked up by New Line, but rarely screened anywhere. An 87 TV movie DANGEROUS AFFECTION later copied the PERFECT STRANGERS script (about a man trying to kill a baby who had "witnessed" a murder) very closely.

"THE STUFF [New World] was a big intricate production with a lot of special effects while the other two were just clever little exercises in suspense. I think they're really little gems. I made them back-to-back with the same crew, so it was almost like making one picture. I saw LIQUID SKY and I saw Bogosian in his show Funhouse, suddenly, I wanted to make pictures with these kinds of underground people. I'd discovered this whole New York subculture. I had this script, SPECIAL EFFECTS, that I'd written years before and I thought Bogosian could play the director. The first day on the picture Bogosian was monstrous and we had a huge fight that ended with me saying, 'That's the end. You go your way and we'll get somebody else to do the picture.' So off he went, then came back in an hour or so and said, 'Look, I'm hypoglycemic and if I don't eat every three hours I go crazy.' So I said, 'Why didn't you tell me that? We'll get food on the set, you can eat all the time, whatever you want., just tell me.' So we put the food out for him and never had a minute's trouble." THE STUFF, filmed in Kingston, New York, starred Michael Moriarty, Garrett Morris, Paul Sorvino and many famous guest stars endorsing the addictive "stuff" junk food..

A deal with Warner Bros. resulted in IT'S ALIVE III and A RETURN TO SALEM'S LOT, a sequel in name only to Tobe Hooper's TV movie. "Warner Bros. gave me the title and told me they had done very well with the videocassettes of SALEM'S LOT. I wasn't a particular fan of the first picture, but I liked the book, and in fact I had once worked on the screenplay for the original SALEM'S LOT— my version budgeted up too high and they didn't want to make it. The only element they kept from my version was that the vampire was supposed to look like Nosferatu. They said they'd give me the property if I'd make a sequel, and they also asked me to make another IT'S ALIVE film. Two-picture deal, back-to-back, no particular restrictions or guidelines. I wrote an original screenplay using the idea of vampires in New England.

"There have been so many vampire and werewolf pictures made over the years that I have never thought I had anything new to contribute until I started working on A RETURN TO

SALEM'S LOT. I decided that instead of following the old legends I'd create my own. I created a community of vampires, a town that has been there for 300 years, since they came over from Europe to escape persecution. Like the Puritans. The vampires were the most persecuted race in Europe—people driving stakes through their hearts, burning them. They came to a new world looking for religious freedom, in their own way. Anyway, it's all Larry Cohen's version of vampires, an attempt to pep up something that's kind of tired." The cast included fellow director Samuel Fuller as a Nazi hunter who stumbles onto the vampire town. "I think he thought I was going to write a cameo for him; little did he know he was going to be on screen for 45 minutes." Michael Moriarty starred in RETURN... and ISLAND OF THE ALIVE. "We work well together; I throw him ideas, he capitalizes on them. We've had some fruitful experiences working together, so we continue to do it. He's never camp or comical; his characters say funny things, have funny attitudes, but he doesn't make fun of them." RETURN... also featured Andrew Duggan, and old Hollywood names like Evelyn Keyes and June Havoc. ALIVE III featured Karen Black, Laureen Landon and Gerritt Graham. James Dixon was in both.

Cohen had more producer trouble with DEADLY ILLUSION, which was finished by William Tannen. "I directed about three weeks of that picture before I couldn't stand the producers anymore. I was originally written as 'I Love You To Death,' but the producers failed to register the title and some other people came in with a picture called I LOVE YOU TO DEATH [directed by Lawrence Kasdan] and did register it. So we needed a new title and came up with DEADLY ILLUSION, which I think they thought was a fifth cousin to FATAL ATTRACTION. It was a private detective movie, pure and simple, with Billy Dee Williams as the detective and Vanity as his girlfriend. I wrote it because I knew I could fill it up with fun things, New York gags I've always wanted to do. A big fight on New Year's Eve over Times Square when a guy gets thrown out the window into the crowd below. A big chase through the RCA building that ends with a leap through the window into the Christmas Tree at Rockerfeller Center. Things like that. The picture didn't have a serious bone in its body. It was changed considerably from my version, but since I have the credit, I have to suffer for it."

Adam Arkin in FULL MOON HIGH.

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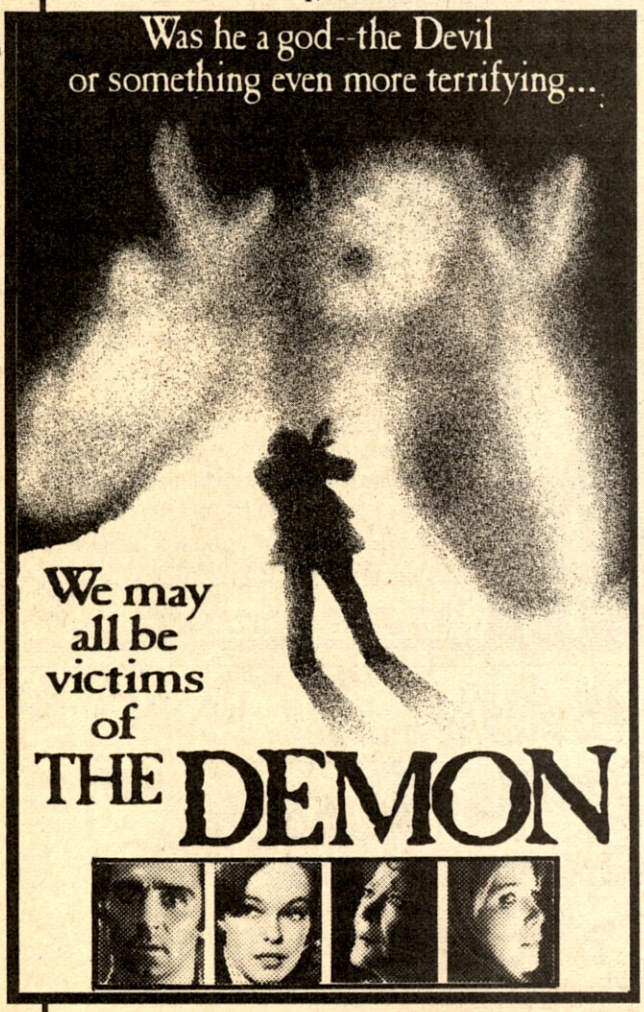
BEST SELLER was directed by John Flynn, featuring Brian Dennehy as a Joseph Wambaugh -like cop-turned-author, and James Woods as the hit man who he wants to be the subject of his next book. It's a great movie, and brought the total of Cohen features films in release in 87 to four. The next year brought MANIAC COP. "Bill Lustig and I were in the restaurant of the Mayflower Hotel, and I asked him why he'd never done a sequel to MANIAC. He said he'd never been able to figure a direction to go with a sequel; the picture was a success, but the story wasn't particularly strong. So we were bouncing around ideas and the title MANIAC COP came up. Then I got the line, 'You have the right to remain silent forever!' He said, 'That's a sale... that's a fuck up-proof idea.' And he was right—let's face it, no matter what kind of movie you make, with a title like that you can sell it. The only people who disagreed were (distributor) Shapiro/Glickenhaus. They said we couldn't release a picture called MANIAC COP, and I said, 'Are you kidding me? That's the greatest box office title going.' Eventually I prevailed, but it was a long and tedious process. I mean, everything you need to know is right there in two words." MANIAC COP 2 followed. "I tell you, it's crazy that MANIAC COP 2 isn't in theatrical release, with all this stuff going on with the police in Los Angeles; they'd make a fortune if they had that picture in every major inner-city area." MANIAC COP 3 is in the works (again with Robert Z'dar as the cop).



Cohen guaranteed his place in film history with WICKED STEPMOTHER, starring Bette Davis in her last role. She's Miranda, a glamorous, chain-smoking, carnivorous monster ("Call me mom"), who terrorizes the vegetarian yuppies whose father (Lionel Stander) she marries while they're away on vacation. "I wrote the part for her and sent her the script. She said she got a lot of laughs out of it, we hit it off and she agreed to make the picture. I knew she was frail and old and limped badly, but she was still Bette Davis and I thought she could carry it off. I hadn't counted on her teeth. It was her teeth that let us down. Her bridge was broken before we started the picture, and it just got progressively worse, so she really couldn't speak properly. When she realized she couldn't get through it, she went to her dentist in New York to get the bridge restored. Once she was there they found deterioration of the jaw, they pulled two more of her teeth—by the time they were through with her, she weighed something like 75 pounds and there was no coming back. But she didn't want to be uninsurable, so she told everybody she walked off the picture and I went along with it. After all, I thought she might work again, and anybody's false teeth might crack. And she could have worked again, too. She was bright and sharp and funny." Mid-picture, Cohen re-wrote the script, adding Barbara Carrera as Davis' equally wicked "daughter" (actually the same character magically transformed) and giving her scenes intended for Davis. It's a mess, but a game mess.

A brief return to TV occurred in 89, when he created the syndicated COP TALK, "a talk show where real cops came on and talked about their most harrowing experiences" hosted by former cop Sonny Grosso. Cohen started making a feature called "The Heavy" featuring David Carradine, but the funding disappeared. He filmed THE APPARATUS in Paris this summer. It concerns a guy who goes out for a wild night on the town and wakes up to find something strapped to his chest—an apparatus that forces him to kill for the CIA. Cohen's latest completed feature is THE AMBULANCE (PV #10). "I've done killer babies, killer yogurt, killer cops and now I've got a killer ambulance. THE AMBULANCE is a thriller, not one of those pictures like THE CAR or THE HEARSE where they drive around by themselves, possessed by the devil or something. There are perfectly rational reasons behind what's going on in my film; nothing supernatural about it, just suspense, like THE LADY VANISHES. You know, having an ambulance come to your house and take you away is a terrifying experience under totally ordinary circumstances, so I thought it would make a great basis for a thriller. Eric Roberts plays a cartoonist who discovers that people all over New York are vanishing. James Earl Jones is a mentally-disturbed detective, and Red Buttons plays an old-time newspaper man who now writes obituaries for *The New York Post*.. The characters really run away with this picture. One of my favorite moments was shooting James Earl Jones' death scene. It was a really hot night, and he gets killed in the gutter, so I'm thinking, 'Oh God, how am I going to ask this really great actor to lie down in a New York gutter for his death scene?' He did it without a word of complaint, then the cameraman had to re-light it for the other angle. It was going to be about 20 minutes, and I asked him if he wanted to go back to the trailer, but he said, 'No, it's real cool and nice down here.' So I said, 'Move over,' and lay down next to him. Now you've got the two of us lying in the gutter, in the middle of the Bowery, having a conversation. One year I see him in "Fences"—he was magnificent—the next year, I'm lying in the gutter with him. That's what's great about making movies."

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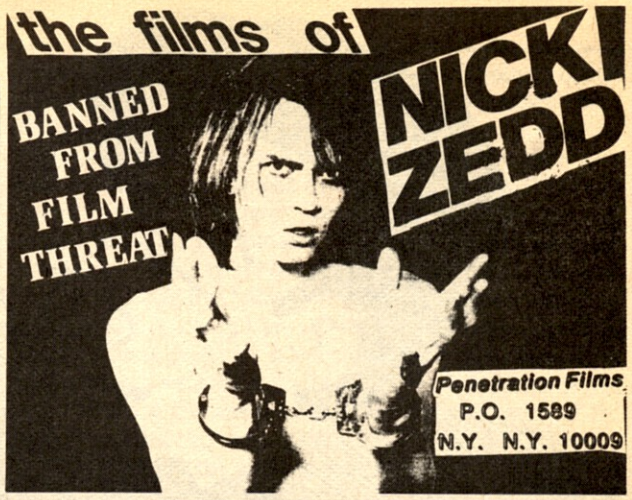

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THE PUSHER '60
PARADISIO '62
REFORM SCHOOL GIRLS '57
BOP GIRL GOES CALYPSO '57
THE DELINQUENTS '67
VALLEY OF THE DRAGONS
THE PSYCHOPATH
THE PROJECTED MAN

IN JAPANESE
ONIBABA '63
THE SINNERS TO HELL '60
ZONE FIGHTER (VOL. 1-7)

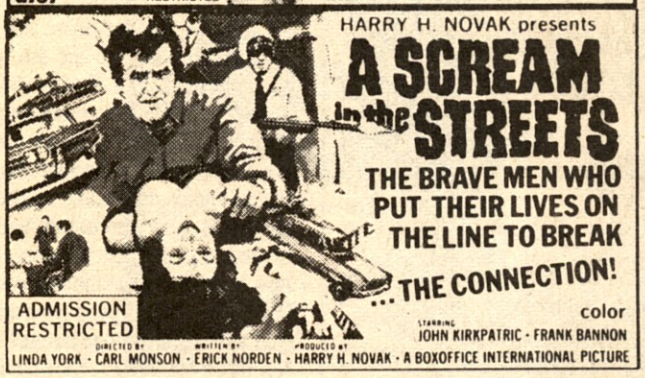
NUDIES/ADULT

TEN SECONDS TO MURDER (CNH, 70) D/S Wayne Avery, S P. A. Hedberg, P Harry Novak

I can't think of another movie about a hysterical Nam vet in an RV, planning to blow up a rock music festival. He never makes it to the festival, but he does blow up some people with his stolen arsenal and talks a lot. "Too many people. The world is full of freaks!" Buck Kartalian plays Scarfo (!), who runs a Hollywood strip club where the madman's ex-wife works. Barfo is thrown off a rooftop but walks away OK. In a scene typical for an "adult" movie of the period, there's a gay character that gets beat up. I still think that Kartalian and associate producer, Carl Monsoon are one and the same, but David F. Friedman says they are not. The strangest thing about this sad little movie is that some of the music sounds a lot like the German group Can! Also known as BOOBY TRAP.

SCREAM STREET (CNH, 71) P/D Carl Monsoon, S Eric Norden, P Harry Novak

This soft-core sex- and-violence Box Office International release concerns plainclothes L.A. cops (a married man and Stryker, the tough bachelor) after a rapist. The perpetrator is a guy in drag with a curly blonde wig who laughs hysterically. A pot-smoking voyeur watches lesbian housewives. A man goes to a massage parlor, smashes the owner in the face with a beer bottle, then whips a woman with his belt. With slo-motion death scenes, wahwah rock music, cops harrassing innocent black men, a splitscreen end and future porn star Sharon Kelly in one of the better (near- porn) sex scenes. Also known as SCREAM IN THE STREETS.



WHY AREN"T THESE RELEASED?

THE RUNESTONE (90) D/S Willard Carroll, P Harry E. Gould Jr., Thomas L. Wilhite

Peter Riegert (a good actor) is an Italian cop in New York City after a vicious killer that turns out to be a 6th-Century Norse demon from another dimension, freed from a mine in Pennsylvania. His ex-girlfriend (Joan Severance) is an artist. William Hickey is an expert on the legend of "Ragnarosa" and Alexander Godonov is a mysterious clock maker that aids the monster. It's just a man-in-a-suit monster, but this ambitious movie has a lot of atmosphere and builds a sense of dread. A police detective (Lawrence Tierney) says, "It's a big guy in a bullet proof dog suit". The plot is pretty involved and there are a lot of characters. I liked the scene where the monster attacks a pretentious, performance art show and the nightmare within a nightmare. Although set mostly in Manhattan, I don't think anything was filmed there. Based on a novella by Mark E. Rogers.

SPACE AVENGER (88) D/S Richard Haines, S Lynwood Sawyer, P Ray Sundlin, Robert W. Harris

Four Aliens take over the bodies of two couples during the 1930s, hide out in a space sphere and emerge 50 years later in New York City, still wearing 30s clothes. A comic-book artist (Robert Prichard) bases a hit Space Avenger comic on their exploits and they go after him while trying to find plutonium so they can return home. What might at first sound like a silly science-fiction comedy is really a very clever and well-made, violent, action- packed movie with sex, gore, laughs and good acting. In both time periods the aliens acquire guns and blast nearly everybody they encounter. When an alien arm is shot off it grows back. The stars includes Charity Staley and Angela Nicholson as aliens and Gina Mastrogia Como as the cartoonist's girlfriend who is taken over by a puppet alien (and has the major nude scene). Porn star Jamie Gillis has a funny role and clips from the original FLASH GORDON are put to good use. The locations include Central Park, The Tunnel club, a Times Square Video arcade, Washington Square Park, an elevated subway and 42nd St., where VAMPIRE HOOKERS and DOLEMITE are playing! Parts were filmed in Peekskill, New York. SPACE AVENGER had a very brief midnight run at the defunct Bleeker St Cinema.

SOUTH AFRICA

CURSE III: BLOOD SACRIFICE (RCA, 90) D/S Sean Barton, S John Hunt, P Christopher Coy

This business of unrelated "sequels" has gone too far. Until recently, this movie was called PANGA. Review copies were even circulated using that title. Some genius decided at the last

minute to retitle it, so now it's part of a "series". By any name, it sucks. It's set in East Africa in 1950 and concerns a pregnant American woman (Jenilee Harrison) who becomes cursed by a witch doctor. It's full of irritating false scares, offscreen killings, plot inconsistencies and scenes that are too dark to make out. A briefly seen monster (created by Chris Walas) looks suspiciously like like the fish man from SCREAMERS. One black character who seems like a hero for a few seconds is immediately decapitated. The positive parts are (I guess) grey-haired Christopher Lee as a doctor in a white suit who knows more than he lets on, a topless scene and some bloody bodies.

MASQUE OF THE RED DEATH (RCA/Col., 88) D Alan Birkinshaw, P Harry Alan Towers

A lady photographer from New York narrates this lame story about a modern-day masquerade party in a Bavarian castle. Somebody in a red mask is killing people and nobody can leave, but they have a Faberge egg hunt anyway. Most of the characters are sarcastic, mean, vain... so they, of course deserve their silly deaths. Herbert Lom stars as Ludwig. Brenda Vaccaro is a foul-mouthed soap opera star. Frank Stallone (!) is "Duke". There's a silly disco/pop band with a guitar player hanging from a wire. Not to be confused with producer Roger Corman's recent bad remake of MASQUE, this uses the same sets as HOUSE OF USHER (PV #9) which was much more interesting.

ENGLAND

Diana Dors.

ROOM 43 (Video Dimensions, 58) D Alvin Rakoff, P John Klein, S Patrick Alexander

Here's a dream cast, B movie with evil and vain gangster Nick (Herbert Lom) and his mistress tricking and blackmailing women into working at his large, profitable whorehouse. America-born Eddie Constantine (ALPHAVILLE) plays the "Canadian" taxi driver who marries Malou (Odile Versois), a French waitress, so she can stay in the country. They fall in love but she's sent to the dreaded Room 43 and hooker Diana Dors takes her out on the streets. Dors wants revenge for her sister, who had killed herself after having acid thrown in her face. All three lead females are bleached blondes. After Malou is given a drugged cigarette, she has a wonderful, surreal hooker/hell dream, where she's thrown into a vat of men. Constantine, a great everyman hero, gets beat up several times. It all ends in a big fire and brawl with all the taxi drivers. In Germany, where Constantine was a big star, this feature was called EDDIE, TOD UND TEUFEL; in England it was PASSPORT TO SHAME. Rakoff also directed HOT MONEY GIRL (59), with Constantine and Christopher Lee.

TELL-TALE HEART (Something Weird, 60) D Ernest Morris, S Brian Clemens, Elden Howard, P The Danzingers

A good gimmick intro warns the audience to close your eyes when you hear heartbeats. Lawrence Payne stars as Edgar, a shy man ("a decent sort") who goes home to look at "French postcards" after being intimidated by bar girls. He watches a new neighbor (Adrienne Corri) across the street (the Rue Morgue) undress, then meets and awkwardly courts her, but when his friend becomes her lover, Edgar flips. Although it looks more like a 40s film, HEART features some pretty modern blood, nightmares and flashbacks and very effective freak-out scenes when the killer (and we) hear a loud beating heart (which he had cut out and buried). The print is jumpy and scratchy, though.

30s

KONGO (Shock Toon, 32) D William Cowan, S Leon Gordon

I reviewed the silent Lon Chaney version (WEST OF ZANZIBAR) of this feature last issue. This sound remake starring Walter Houston as the magician "King Deadlegs" Flint (he also played the role on stage) is equally mind-boggling, but if the native sacrifice and the "evolution" scenes look familiar it's because M.G.M. simply re-used some of the best Todd Browning footage from the original. I won't repeat the sadistic, perverse, hate-driven jungle plot, but some of the highlights are a decapitation trick with a talking head on a table, a chimp attack and a twitchy, drug addicted doctor (Conrad Nagel) buried up to his neck in a swamp full of leeches for a painful "cure". Virginia Bruce is a pure, blonde victim of Flint's sick revenge plan and sexy Lupe Velez (sounding like Charo) is Tula, a new character. This movie shows people being whipped, starved and humiliated. And with all the "ooga booga" native dialog, KONGO ends up seeming even more racist than the silent original.

CONFESSIONS OF A VICE BARON (Fang, 37)

Re-using old footage is a Hollywood tradition, but this road show classic (without any credits) went to new extremes. Apparently Willy Castelo was typecast playing oily con men in 30s movies (just like Timothy Farrell was in the 50s). Here he stars as Lucky Lombardo, death row inmate #1452, relating his story to the warden, who tells him to "Make it snappy!" The rest of the movie is scenes from MAD YOUTH, SMASHING THE VICE TRUST, WAGES OF SIN and other earlier features that all had starred or featured Castelo! If you didn't recognize, say, the hard-to-forget Dead Rat club scene from COCAINE FIENDS, you'd probably never figure out the flashback editing scam, cause Willy always looked pretty much the same. His

snappy confession reveals that he had posed as a Count, run an escort service (there's a bit of nudity in this segment), posed as a doctor, performed illegal abortions, sold babies, posed as a respectable businessman, kidnapped schoolgirls, was named "King of the Red Lights" and fell in love. After he tells all, he gives a warning speech directly to YOU before going to the chair. Wonderful stuff, originally presented by "Real Life Dramas".

LEWIS/FRIEDMAN

JIMMY, THE WONDER BOY (66) D HERSHELL GORDON LEWIS, P HAL BERG

Lewis made this, his first kiddie movie (musical) shortly after COLOR ME BLOOD RED. The acting is so bad and the whole thing is so lame and ridiculous that it's well worth watching. Little Jimmy Jay makes a reckless wish and everybody stops moving. Aurora (Nancy Berg, the producer's wife, perhaps?), a wizard's daughter who resembles Kathy Baker from MISERY, takes him on a journey to "the world's end" to restart the "great clock." A Devil character called Mr. Figg with incredible eyebrows causes trouble by turning everything red and sings songs like "Think Big" and "Beans". The beans rain on a tribe of green Indians. To stretch the running time, there's a long slow-motion scene and Aurora tells a story (a very badly dubbed European cartoon about a magic globe) that lasts for 20 minutes! This warped feature was shot in Florida at the same Coral Castles park as NUDE ON THE MOON. The makeup was by NATURES PLAYMATES star Louise Downs. Try and imagine being dropped off at a Saturday matinee to watch this when you were about 9 years old.

STARLET! (69) P/S/ACT DAVID F. FRIEDMAN, D RICHARD KANTER, P WILLIAM A. CASTLEMAN

STARLET! is a classic of its kind, a softcore behind-the-scenes look at the making of a nudie movie called "Youth in Babylon". Stuart Lancaster (best known for Russ Meyer movies) and the late John Alderman are the filmmakers. Shari Mann stars as Carol, who sleeps her way to the top and becomes "Starliss Knight". One funny scene shows the making of a biker movie, "Heaven's Devils" on a set, and a nudie actress considers a role in an Italian Western a step down. There's blackmail with a stag reel, the obligatory lesbian, spanking and rape scenes and an actress is electrocuted. Kantner also directed the RIBALD TALES OF ROBIN HOOD (PV#10). Friedman remade this in 84 as MATINEE IDOL, a hardcore feature. *These titles are available from Something Weird.*

GRIZZLY ADAMS

THE CHANNELER (MAGNUM, 91) P/D/S/ACT GRANT AUSTIN WALDMAN

A group of people from L.A. go backpacking. One guy has visions of a miner. He becomes possessed, rolls his eyeballs back and talks with a deep voice. A monster with limp rubber claws kills people and everything is explained in a cave at the end. Jay Richardson plays a nice- guy husband and is the best part of the movie. Dan Haggerty is a Nam vet doing research in the woods and Euro star Richard Harrison is a bar owner who comes to the rescue. CHALLENGER starts out better than average, but gets boring and stupid pretty fast. With Robin Sims, Cindy Brooks and a from-the-neck-down only nude shower scene. Fred Olen Ray was the executive consultant.

ELVES (AIP, 89) D/S JEFF MANDEL, S MARK GRIFFITN, BRUCE TAYLOR, P MARK PAGLIA

A young fast food waitress in an old department store (Julie Austin) is chosen to be mated with an elf as part of a Nazi plan. She discovers that her grandfather is an ex-Nazi and that he's really her father. "I impregnated my own daughter to create an offspring that would be suitable to mate with an elf!" Her cat-killing mother (Deanna Lund from the LAND OF THE GIANTS show) is busy being naked in the tub, when an elf throws in an electric radio. A lecherous coke-sniffing store Santa is castrated by elves and replaced by a chain- smoking, homeless ex-detective (Dan Haggerty). A professor trying to explain the Nazi master elf plan says, "If you could ignore their brutality, they were just crackpots." Besides the choice bad and hateful dialogue, the seldom- shown Elf faces are pretty effective and spooky; it's too bad we mostly see their rubber hands and feet. This tape is too dark, most of the special effects (and the accents) are awful and the blurry point of view "monster vision" is headache-inducing. Filmed in Colorado. NEWS FLASH: Dan Haggerty will be starring in a new GRIZZLY ADAMS family adventure.

CORMAN PRODUCTIONS

THE UNBORN (RCA, 91) P/D RODMAN FLENDER, S HENRY DOMINIC

Brooke Adams stars as a children's -book author who want to have a baby in this new monster-baby exploitation movie. She goes to new age doctor James Karen for artificial insemination, then a birthing class run by lesbians. It turns out that Karen is a mad doctor planning a new master race of super babies. After one genius baby kills her brother, and another pregnant woman stabs herself in the stomach, Adams has an illegal back alley abortion, but the mutant baby (a Chucky doll-like model) crawls out of the garbage and lives anyway. The baby stabs Adams' husband (who was never around when she needed him) in the eye and she decides to raise him after all. The most memorable scene shows the lesbians killing each other, and Adams is good as usual. The music is by Gary Numan (!).

FULL FATHOM FIVE (MGM/UA, 90) D/ACT CARL FRANKLIN, P LUIS LLOSA, S BART D

Just what we needed- a cheap, boring, dated PG- rated rip-off of THE HUNT FOR RED OCTOBER, set before the invasion of Panama. Star Michael Moriarty, as a U.S. sub captain, gets to

play piano and sing and seduce a Panamanian rebel (Maria Rangel). Rebels capture a Soviet nuclear sub and use a Cuban captain, who decides to sink a Saudi tanker and announces he'll destroy Houston. Moriarty must be happy to be on a successful (and good) TV series now (LAW AND ORDER).

70s

LINDA LOVELACE FOR PRESIDENT (SELECTATAPE, 76) D CLAUDIO GUZMAN, S JACK MARGOLIS, P DAVID WINTERS, CHARLES STROUD

Yes, this is a real movie, filmed partially in Kansas City (see letters section), and once available in X, R or PG versions. It's a silly, anything-goes comedy that insults every known minority and is filled with endless sex jokes, nudity, sex, kung fu, a dwarf, a talking chimp, H- bomb footage and surprising guest stars. Scatman Crothers does an all- rhyming routine in a pool hall. Ex-Monkee Mickey Dolenz acts goofy and is seen with a naked girl. Joe E. Ross (CAR 54) is teamed with Louis Quinn (77 SUNSET STRIP) and Chuck McCann plays two roles. Also with Marty Ingels (I'M DICKENS, HE'S FENSTER), Robbie Lee (SWITCHBLADE SISTERS) and former JFK impressionist Vaughn Meader having sex with Lovelace and singing "Nearer My God to Thee". Surprisingly some of this mess is funny and Lovelace, the original porno star, is likable in the comic role and sexy in the softcore scenes. Producer Winters was married to Lovelace at the time. Later on he directed THE LAST HORROR FILM (starring Joe Spinnell) and formed A.I.P. video. Executive producer Arthur Marks directed Pam Grier and Fred Williamson hits. Dolenz (who just recorded a children's album) was also in NIGHT OF THE STRANGLER and KEEP OFF MY GRASS!

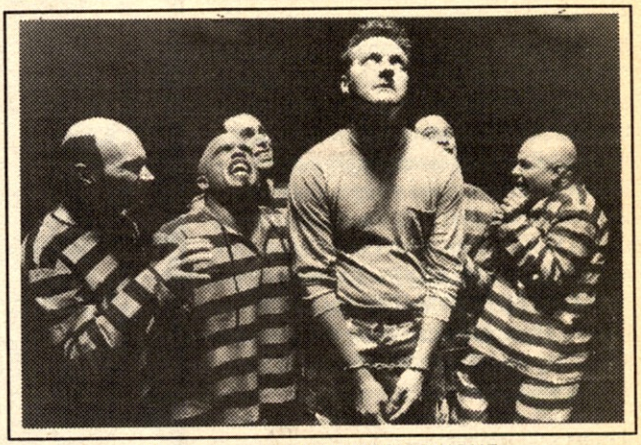
THE POSSESSED (VIDEO GEMS, 74) P/D CHARLES NIZET, S/STAR WILLIAM GREER, S DEEDY PETERS

Look for this incredible horror attempt, which has a much better alternate title: HELP ME, I'M POSSESSED! The dull Dr. Blackwood, who claims "Death is a fabrication of the mind," runs a sanitarium in his "castle" in the desert. His sadistic hunchback servant whips women kept chained up in the basement and cuts the legs off of bodies so they'll fit in half-size caskets. A weird man named Zolak is decapitated by a guillotine and a mutant monster is represented by a bunch of red hoses waved at the hand- held camera. More characters arrive for ridiculous plot complications and they all have ugly haircuts and/or bushy sideburns. A dead character moves her leg and the mind-numbing end takes place in Bronson Canyon! Pretty fascinating. Nizet also directed the obscure VOODOO HEARTBEAT (72), which I'd love to see.

WITCH WHO CAME FROM THE SEA (76) P/D MATT CIMBER/MATTEO OTTAVIANO, S ROBERT THOM

It's no wonder this didn't play around much. It's very bizarre, pretty graphic and shocking, but star Millie Perkins (DIARY OF ANNE FRANK) is so good it rises above most exploitation movies. She's Aunt Molly, a very troubled barmaid who has sex with various men, then castrates them with a razor. We discover why in disturbing flashbacks to her childhood. In one scene she has a mermaid tattooed on her chest by a completely tattooed man called Jack Dracula, played by Stan Ross (BEYOND THE VALLEY OF THE DOLLS). It's a shock to see Perkins running around naked and bloody. In one scene she gets high, ties up two musclebound football stars in her bed, then uses her razor until blood spurts all over. With Vanessa Brown, Lonny Chapman, George "Buck" Flowers, Roberta Collins and porno star Serena in a party scene. Director Cimber made porno movies, married Jayne Mansfield and directed Pia Zadora movies. Nothing he's done compares to this. Perkins was in WILD IN THE STREETS, also written by her scriptwriter husband Thom (who died in 79). She retired from the screen for many years after WITCH was made. I ordered it from Video Vault.

RECENT...



Randy Quaid in MARTIANS GO HOME.

MARTIANS GO HOME (IVE, 90) D DAVID ODELL, S CHARLIE HAAS, P MICHAEL D. PARISER

Randy Quaid is in another almost-good odd movie. He's Marc Devareaux, a composer of music for TV shows, who narrates the tale of how irritating green-faced stand-up comic Martians took over the world. Quaid is arrested, interrogated and put in a mental hospital because he knows what's going on, but saves the world in the end. Anita Morris plays a talk show hostess, Ronny Cox is the president and Gerritt Graham has a small role. The Martians also sing "Martian Hop", "Green Tambourine", "They're Coming To Take Me Away Ha-Ha" and "In The Year 2525". Pretty silly and rated PG-13. MARTIANS was based on a script written in 53.

THE ARRIVAL (PRISM, 90) D/ACT DAVID SCHOELLER, P/S/ACT DANIEL LJOKA, P RON MATONAK

Max, an old man exposed to a meteor, "dies" but returns and gets younger by killing a woman every two weeks. The killer old man (who sniffs for menstrual blood) is pretty strange. After a while Max becomes Joseph Culp (Robert's son), an expressionless young man in black leather. In a sequence copied from FIVE EASY PIECES, he's picked up

by a lesbian couple. After he kills them he goes after his nurse from years earlier (Robin Frakes) and Federal Agent John Saxon tries to capture him. Michael J. Pollard has a small role and for some reason director Stuart Gordon and his wife show up. Nearly everything in this dull movie happens off screen but there is a sex-in-a-tub-of-blood dream.

KILLER NERD (Hollywood Home, 91) P/D/S Mark Steven Bosko, Wayne A. Harold

Toby Radloff works as a file clerk with Harvey Pekar as the V. A. hospital in Cleveland. Pekar put Toby in some issues of his *American Splender* comics, which led to some MTV spots. In his film debut, Toby is Harold Hunkle, a comic book collector with a possessive mother. Toby isn't

Toby Ross is THE KILLER NERD.

really acting much, though. He always talks creepy and slow like that. When somebody tells him to "accentuate the positive," Toby says "There's - not- one -iota of positive - to accentuate." He dreams of being "cool" and being with a stripper, but in real life everybody ridicules or torments him. The best he can hope for is sympathy. After getting a punk haircut and going to a dance he gets beat up (again) by drug dealers and cracks, going, "NERD! NERD! NERD!" Harold kills people with acid and dynamite. He decapitates a drug dealer and punches his mom, then buries an axe in her head, laughing all the time. The end of KILLER NERD is bloody and shocking because you get the unsettling feeling that Toby is doing exactly what he might like to do in real life. Alan Mothersbaugh plays a bartender. Filmed in Ravena, Ohio. Thanks to Michael Murphy and Thomas Simon for info.

BLOOD GAMES (Epic, 89) D Tanya Rosenberg, S Craig L. Clyde, James L. Hennessey, George P. Saunders, P Yakov Bentsui

"Babe and his Ball Girls" (manager Ross Hagen and a bunch of sexy young female baseball players) travel around in a bus for exhibition games. After beating a bunch of unshaven beer-drinking rednecks, the local survivalist boss' beloved son is shot and Hagen is killed. The distraught father offers "$1000 per dead bitch!" and it's dumb violent hillbillies vs. terrified women in the woods. Laura Albert (a beautiful actress also in the recent DR. CALIGARI) stars. All the women are naked in a shower and none of them wear bras. Several of them are killed, but the survivors are more devious than the backwoods attackers. Not as bad as it could have been, BLOOD GAMES suffers from too many slow- motion scenes, and the one black character is there just so she can be an extra in the shower scene, then die.

DEAD MEN DON'T DIE (90) D/S Malcolm Marmostein, P Wayne Marmostein

Of all the bad movies reviewed here, this is the worst, and it actually played in NYC theatres! Elliot Gould is a TV newscaster who is shot by drug dealers and revived by a voodoo priestess cleaning lady (Mabel King). She announces, "I be his manager." He continues to read the news on the air, but she magically reads the copy to him, which he says in her broken English. HILARIOUS! Gould spends part of the movie as a zombie in a dress. With Melissa Anderson and Philip Bruns. Marmostein also wrote some of the movies that helped destroy Gould's career (WHIFFS and S*P*I*E*S*).

RAW NERVE (AIP, 91) D/S David A. Prior, S Lawrence L. Simone, P Ruta K. Aras

Tracy Lords in RAW NERVE.

Imagine a movie about a serial killer where Traci Lords and big Randall "Tex" Cobb are the best actors. It's not too hard when Ted Prior (director's brother) stars as a race car driver who "sees" murders. Traci is his 18-year-old sister. Glen Ford and Jan Michael Vincent (as cops) both look and act weary and worn out and Sandahl Bergman is OK, I guess, in a throw away role. Try and figure out the script and the (surprise) suicide and incest angle. Traci wears red high heels and a striped tank top that vibrates for the camera. When a newspaper headline says: "TWO GIRLS KILLED IN ROOM OF MIRRORS", you know you're in for quality entertainment. Filmed in Mobile, Alabama.

HELLBENT (RAEDON, 90) D/S RICHARD CASEY, P LOUISE JAFFE

Lemmy (Phil Ward), the leader of an L.A. garage band called Faust, makes a deal with a bar owner/devil named "Tanas". He starts drinking cough syrup and gets into fights with the audience. He drinks, takes pills and has nightmares about his girlfriend Angel whipping him. He shoots some people, becomes involved in plans to make a snuff movie and ends up blind and singing folk music. Pretty amusing. With a Santa on a motorcycle shooting people and a guy wearing a derby singing "Black Betty." The music is by Trotsky Icepick (on SST records).

SPIRIT OF 76 (RCA, 90) D/S LUCAS REINER, P SUSIE LANDAU

David Cassidy and Olivia D'Abo enter a time machine in 2176 to return to 1776 and find out what the American Constitution was. They somehow end up in 1976 instead. This simple but clever idea lets the director thrown in every lame 70s fad and cliche and the results are hilarious. Jeff and Steve McDonald (of Red Kross and DESPERATE TEENAGE LOVE DOLLS) become the guides to 70s America for the confused visitors from the future. 8- track tapes, Grand Funk, disco, gas lines, smile buttons and Constitution shirts all have to be explained. With Leif Garret as "Eddie Trojan, the Bone Master", The Kipper Kids as comic CIA men, Iron Eyes Cody, Tommy Chong, Julie Brown and Moon Zappa. SPIRIT was a real family affair. Director Lucas Reiner is the son of Rob (who is great as a self- help seminar leader) and the grandson of Carl (who plays a sick old man visited by members of the group Devo) in the prologue. Producer Landau is the daughter of Barbara Bain, who is also in SPIRIT OF 76. Lots of choice 70s music is on the soundtrack along with some new music by Red Kross and The Dickies. Look for this tape!

DOCS...

DRACULA CINEMATIC SCRAPBOOK (RHINO, 91)

These three collectable 60-minute long documentaries were all directed and written by Ted Newsom. They're basically trailer compilations with (rather blandly read) historical narration (that does not overlap the often rare trailers) plus select scenes. Only a collector who has everything could complain about the contents. DRACULA features every Universal and Hammer vampire trailer (except SATANIC RITES) plus scenes from the original NOSFERATU and much more. My faves are the MARK OF THE VAMPIRE trailer where Lugosi speaks to the audience, a scene from UNCLE WAS A VAMPIRE with Christopher Lee and trailers from BLACULA, THE SEVEN BROTHERS MEET DRACULA, the BILLY THE KID/JESSE JAMES horror double bill and ONE MORE TIME (with Lee). There are just too many vampire movies to attempt to be complete (the tape only goes up to the early 70s, a wise move but I did miss Mexican vampires and THE VAMPIRE from 57.

FRANKENSTEIN SCRAPBOOK (RHINO, 91)

Here you have every trailer in the Universal and Hammer series plus other 50s and 60s American Frankenstein movies and LADY FRANKENSTEIN. Some rare scenes include Karloff in his monster makeup for a celebrity baseball game in 41 and Glen Strange on an Abbott and Costello TV show in 54. Trailers for the monster-thon movies HOUSE OF FRANKENSTEIN and DRACULA and ABBOTT AND COSTELLO MEET FRANKENSTEIN show up on all three Rhino tapes.

WOLFMAN CHRONICLES (RHINO, RHINO, 91)

WOLFMAN is padded a bit with background on both of the Chaneys and Dr. Jekyll movies, but is pretty complete in compiling nearly every werewolf trailer through the 50s. Long scenes are from the Mexican FACE OF THE SCREAMING WEREWOLF and the ROUTE 66 Halloween special. Interesting trailers I had never seen include SHE WOLF OF LONDON and THE UNDYING MONSTER.

GWAR LIVE FROM ANTARCTICA (METAL BLADE, 90) P IVAN PURVIS

Gwar is the ultimate post-nuke show band, with a monster alien singer, bloody slave roadies and mutant Conan band members that

Gwar.

engage in simulated sex, rape and dismemberment while playing music that sounds to me like a hardcore punk Black Sabbath. One monster "comes" on the audience. It's all pretty dumb and I don't even like the music but I still recommend seeing Gwar and this one- hour tape is the safe way to do it. They do 14 songs live on stage and are seen in a video for "Sick Of You". From Metal Blade, a division of Warner Brothers (!). Write to Gwar at Slave Pit Ent. 801, Broad St. Richmond, VA 23220

NOSFERATU from THE DRACULA SCRAPBOOK.

SHINDIG! FRAT PARTY (RHINO)

SHINDIG was a great show on ABC from 64 to 66. This is a good half- hour sampler with highlights like Roy Head doing "Treat Her Right", falling on the floor (and changing the word lovin' to kissin'), a very blonde Jerry Lee Lewis doing "Great Balls Of Fire" while they dance in the aisles, and the Sir Douglas Quintet led by wide eyed Doug Sahm doing "She's About a Mover". You also get the The Isley Brothers (unfortunately cut off by credits, the Olympics, the McCoys, the Hondells, Dobie Gray, the Righteous Brothers, Zsa Zsa Gabor (?) and starting it all off, the fabulous Kingsmen doing one of the greatest songs in the history of the known world, "Louie Louie"!

WELCOME TO THE JUNGLE (91) P/D/S/HOST MICHAEL P. BENEDICT

Benedict, "a lifetime native" of New York, shows you this "12 x 4 mile radius of excitement" with a video camera. The host looks like an ex-member of the Ramones and spices things up with *New York Post* headlines, hookers, the Pink Pussycat, last year's Halloween parade, and crime and homeless statistics, so this isn't exactly the typical tourist tape. Benedict advises tourists to "be aware, not paranoid" and even gives some anti-union and pro-Guardian Angels opinions. It's very well made, covers every place and fact that could be crammed into 2 1/2 hours and even wanders around to the sight of Woodstock, the Amityville house and Coney Island. This tape is an impressive do-it-yourself achievement, not a slick PR job. Benedict is a good speaker, and considering my typos, I shouldn't complain, but some of his convoluted sentences will have some viewers rewinding to make sure they heard what they thought they heard. Tapes are $29.95 from BLAZE OF GLORY INC., 1561 First Ave. #141, NYC 10028.

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DREW FRIEDMAN'S.....

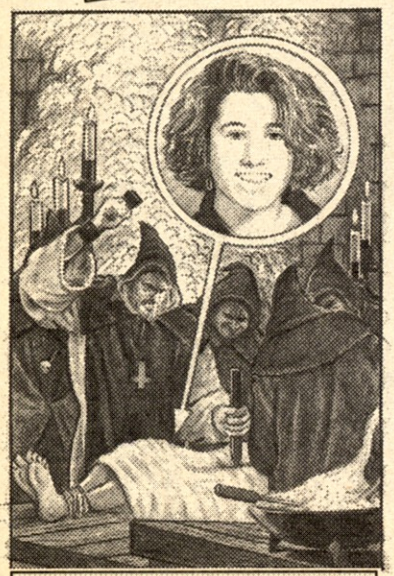
TOXIC HIGH !!!

Drew Friedman is known to many of you for his hilarious detailed comic strip drawings of famous celebrities like Joe Franklin, Tor Johnson, Joey Heatherton, Larry Fine, Jimmy Durante and Ernest Borgnine. He drew the great video review sections headings for this very magazine. Drew's latest creations though, will be bought, seen and probably traded by millions - millions of kids. TOXIC HIGH is a new series of full color Topps cards of American High school scenes. Topps is the company that brought us the controversial Garbage Pail Kids cards a while back, but they were concerned about the content of many of the cards Friedman turned in. In fact, they rejected a lot of them and some had to be changed. The remaining cards are still amazing, but PSYCHOTRONIC is bringing you a look at the rejected cards! Friedman provided comments about why various cards were rejected. He wrote the TOXIC HIGH cards with Mark Newgarden and penciled them himself. The cards went on sale this month (November) in sets of 5 for only 25¢. There are 88 different cards, so, collect 'em all! There are 64 full-color scenes and 24 yearbook cards with four students per card. We're showing some of our favorite students too, but they weren't censored. You could even purchase a whole display box of 48 packs. I guess these cards are being released to celebrate Bush's three successful years as our Education president.

Above - **Rejected..."Too violent."**

Science Class - The rejected version...

...and the card that replaced it.

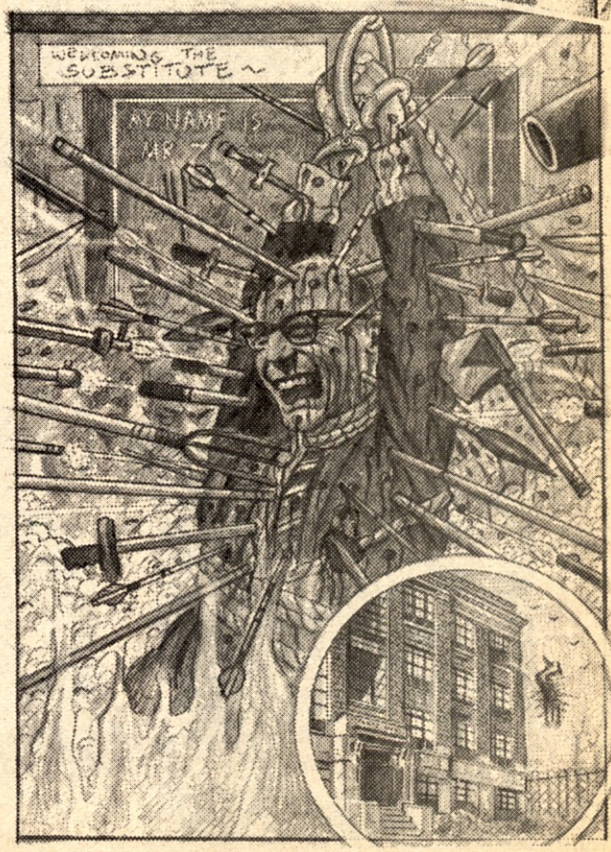


Rejected..."No Devil worship!"

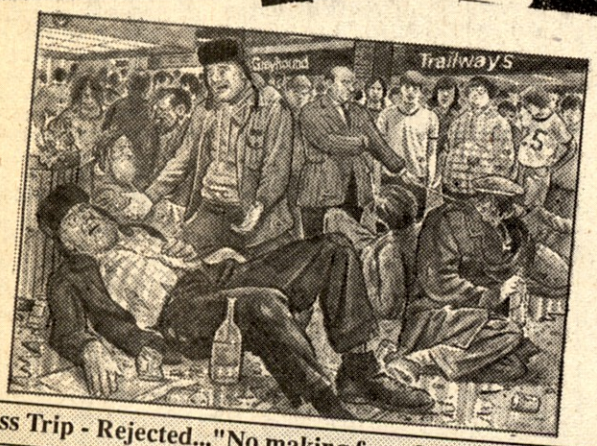
The 'School Chef' is running... "but now he's ringing out his laundry into the pot.".

Running - Box Art

School bus driver - Rejected... "No booze!"



Welcoming the substitute - Rejected



Class Trip - Rejected..."No making fun of the homeless!"

The Arson Club - Rejected..."No fire!"

The Science Fair - Rejected

Baby - "Changed to look more like a frog".

EROTIC RITES OF FRANKENSTEIN 74
CITY OF THE LIVING DEAD (uncut)
MONSTER THAT CHALLENGED THE WORLD
WEREWOLF IN A GIRL'S DORMITORY 63
THIS STUFF'LL KILL YA! (Lewis)
GODZILLA VS BIOLANTE (Japanese)
ALICE IN ACIDLAND (exploitation)
TEN RILLINGTON PLACE 70
SHOCK CORRIDOR 63 (color seq'ncs)
VARAN THE UNBELIEVABLE 58 (uncut)
A TASTE OF BLOOD 67 (Lewis)
UROTOSUKIDAJI (Jap/animation)
THE WITCHMAKER 69 (uncut)
HOUSE OF THE BLACK DEATH 65
LAST HOUSE ON DEAD END STREET 77
BREAKFAST AT MANCHESTER MORGUE 74
ADVENTURES OF LUCKY PIERRE 61
CURSE OF THE DOLL PEOPLE 60
ATTACK OF THE GIANT LEECHES 57
MONSTER FROM A PREHISTORIC PLANET
WAR OF THE SATELLITES 57
FIVE DOLLS FOR AN AUGUST MOON 70
HORRIBLE DR HITCHCOCK 62 (uncut)
MAN BEHIND THE SUN (Korean w/subs)
MERMAIDS OF TIBURON 62
RAISONS DELA MORTE (Jean Rollin)
GIRL IN BLACK STOCKINGS 57
HORROR OF PARTY BEACH 64 (uncut)
BLONDE BAIT/DATE BAIT/JAIL BAIT
MONSTER THAT CHALLENGED THE WORLD
NIGHT EVELYN CAME OUT OF THE GRAVE

DANTE'S INFERNO 24
TWONKY 53
RUMPLESTILTSKIN 59
DEMONIA (Fulci)
BURN, WITCH, BURN 62
MEET THE FEEBLES
HYPNOTIC EYE 59
MACUMBA LOVE 60
CUL-DE-SAC (Polanski)
DERANGED 72
BLACK SCORPION 57
SHAME 61 (Corman)
EL TOPO 70/THE HEAD
HELL 59 (Japanese)
MR. SARDONICUS 61
TETSUO (Iron Man)
CANNIBAL HOLOCAUST 79
MACABRE 58
I BURY THE LIVING 58
I DRINK YOUR BLOOD 71
I HATE YOUR GUTS 77
DEERSLAYER (Silent)
THE LOST MISSILE 58
CAT IN THE BRAIN 90
DARK INTRUDER 65
THE BLACK ZOO 63
HORROR HOTEL 60
PRIVATE PARTS 72
MONOLITH MONSTERS 57
WHITE DOG 82
LAUGH, CLOWN LAUGH

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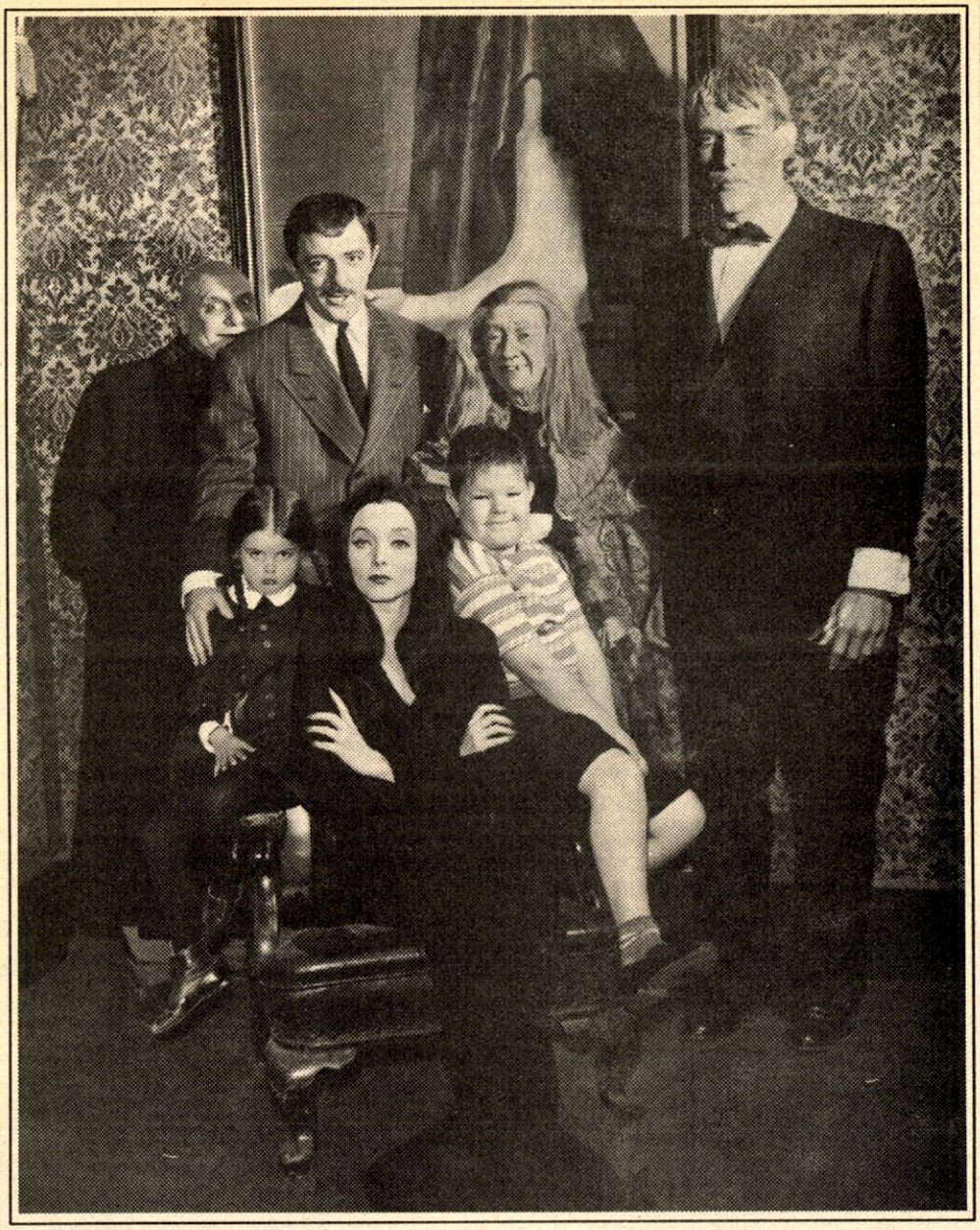
GOMEZ SPEAKS

JOHN ASTIN



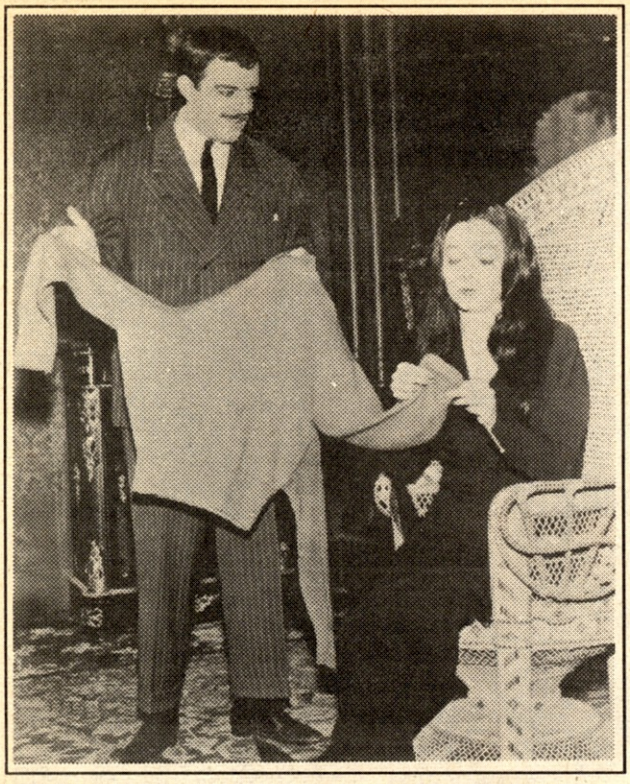
THE ADDAMS FAMILY: Only Astin, Lisa Loring (Wednesday) and Ken Weatherwax (Pugsley) are still alive.

INTERVIEW BY GARY HERTZ

John Astin has portrayed lecherous creeps, mad scientists, homicidal gunslingers and horny patriarchs. Over the past 30 years, he's been responsible for some of film and TV's most twisted characterizations and managed to make them not only tremendously entertaining but also completely charming.

Astin was born in 1930 in Baltimore, grew up in Washington D. C., went to school in western Pennsylvania and did graduate work at the University of Minnesota in English literature. He came to New York in the early 50s and soon began doing stage and live television roles. The first feature film he was in was THE PUSHER (59), an outrageous heroin-addict drama shot on location in Manhattan. Harold Robbins wrote the script based on a novel by Evan Hunter (THE BLACKBOARD JUNGLE). Astin was a plainclothes cop and Robert Lansing (in his first role) played one of the star cops. "I was called to do one day on the film. The one day ran over and I got to do a second day. I had one line. I said "Right, Lieutenant!" It was non-SAG and low pay, but it was a financial bonanza for me."

The feature version of WEST SIDE STORY (61) was Astin's big break. Memorable in his small role as the nervous manager of the youth center dance where Tony meets Maria, he was immediately cast in THAT TOUCH OF MINK (62). Astin is great as a slimeball on the make for Doris Day. "I got terrific notices for that picture. That was sort of a surprise. I was astonished by the reaction. There was a big push for me to do movies, but I had already signed to do a TV series." I'M DICKENS, HE'S FENSTER was one of the most sophisticated and unsung comedy series of the 60s. "It was an underrated show, and underrated is the right word. We got very low ratings. We were up against two incredibly popular one-hour shows. One was SING ALONG WITH MITCH, the other was ROUTE 66. Our lead-in was THE FLINTSTONES. We never got the ratings the network thought we would eventually get." Astin was Harry Dickens and Marty Engels was Fenster. They were carpenters working for Frank DeVol (later on FERNWOOD TONIGHT). Despite critical acclaim, the show was cancelled after one season.



The real Gomez and Morticia (Astin and Carolyn Jones).

Astin was soon to return to television and warp an entire generation of impressionable PSYCHOTRONIC minds. As Gomez Addams of THE ADDAMS FAMILY, Astin had cool suits, a hot wife, didn't work, was incredibly wealthy and got to blow up train sets. Forget the Peter Gunns and Men from UNCLE - in the 60s, Gomez was the coolest adult on TV. "The original ADDAMS FAMILY was just a series of individual cartoons. The characters had never been named... What I did was try to capture the spirit of the cartoons and put them into a live-action situation. In the cartoon, you show the family on the roof with a vat of molten whatever ready to pour it onto carollers, but if you show the carollers writhing in pain, it's not gonna be funny. I had to ask myself, 'What are these cartoons about?' They are a glorification of a small moment of the bizarre. They are a celebration of the unusual as well as an implied attack on conformity."

Gomez and Morticia were, seemingly, the only parents on TV that ever fucked. "Our characters were in constant heat, either overt or implied. Before Carolyn Jones was cast and I was developing the character of Gomez, I felt he should be very romantic. The producers liked the idea, and when Carolyn was cast it became very easy. She was a very sexy lady." Astin credits producers David Levy and Nat Perrin for the show's twisted tone, as well as the ensemble cast which included Jackie Coogan as the unforgettable Uncle Fester, midget Felix Cilla as Cousin Itt and Ted Cassidy as Lurch and Thing. "Unless Lurch was in the shot, Thing was Ted's hand. It was kept secret a long time. Many people were claiming to be Thing, but it was Ted." Unfortunately, Astin is the only surviving adult cast member of the series. He's seen the script of the new ADDAMS FAMILY feature film. "There's been a release saying that the feature is based on the cartoon rather than the TV show, but that doesn't hold much water. They have nothing without the show and the characters that David Levy created. If you look at the script, there are scenes in it that are taken directly from the TV show. Still, I'm rooting for it to be a success. It would be disappointing to see them take a big, false step."

Astin"s post-ADDAMS work included William Castle's lame comedy THE SPIRIT IS WILLING, a one-episode stint as Riddler on BATMAN ("I had always wanted to cavort in my underwear") and more TV work. In 69, Astin got to play another demented (actually lobotomzied) daddy, this time in the controversial international all-star sex satire CANDY. He also played Candy's Uncle Jack. "As I understand it, it was really Brando who got the film off the ground. Brando was a good friend of [director] Christiane Marquand but he wasn't a bankable actor at the time. Marlon got an outline to Richard Burton. Burton was the hottest guy in the business, more in demand than any other actor. When Burton agreed, everything fell into place. For him, I think it was a lark for which he got paid a lot of money. For guys like me, James Coburn and Walter Matthau, it was a chance to be in a picture with Burton and Brando." The incredible cast also included Ringo Starr, Charles Aznavour, John Houston and as Candy, Ewa Aulin. "There was a lot of confusion and panic in the casting of Candy. Ewa was cast at the last minute, right before shooting. They saw hundreds of actresses. It would have been a much different movie with any other actress, but there was always a strange, lovely quality to Ewa. She was 17 when she started the picture and I used to joke that she was 43 when she was finished."

CANDY took months to shoot. "I was the first actor on the film and was still there on the last day. I think it may have been a lack of experience by Christiane, but he had a great imagination and a wonderful flair. Buck Henry wrote the picture on the run; I remember walking past his offices at the studio and him handing me new pages of the script. I went to the set, handed them to the director and shot the scene. Buck had written some very clever comedy, but we were worried about Christiane's sense of timing. I thought the picture was salvageable; not that I thought it was a total disaster, but I thought it could be a snappy picture with proper editing. When I finally saw the completed picture, I was deeply disappointed." CANDY was savaged by American critics, yet today it can be looked at as an extremely weird, sometimes hilarious example of

CANDY: John Astin wanders around while John Huston argues with James Coburn (offscreen).

misguided attempts at 60s big-budget, counter-culture filmmaking. CANDY also sounds great (look for the soundtrack) and looks great thanks to amazing art direction by Dean Tavoularis (APOCALYPSE NOW). "If you've seen the picture lately, it's quite charming. I still think it's got a great sense of humor. It was really a 'head' film. I remember once stopping at a traffic light and some guy jumps out of a psychedelic VW Bug, runs over to me and says 'Hey man! I don't care what anybody says. It was a groove!' He didn't even name the film, but I immediately knew he was talking about CANDY.

FREAKY FRIDAY

In 68 Astin made the short film PRELUDE. "It was my first time directing. I also wrote it, produced it, starred and swept the floor at the end of the day. I was fascinated by the silent communication of people in public places. PRELUDE is about the breakdown of communication in modern society and the death of the American dream." Technically and thematically ahead of its time, particularly in its use of an ambient noise soundtrack, PRELUDE received an Oscar nomination. VIVA MAX! (69) is an underrated comedy directed by and starring Peter Ustinov as a modern-day Mexican general who retakes the Alamo. Astin played his loyal sergeant. GET TO KNOW YOUR RABBIT starred Astin, Orson Welles and in what was designed to be his "breakthrough" film, Tommy Smothers as a magician. It was the first studio feature by Brian DePalma. "Brian rewrote an ending for the film that was wonderful. Warner Bros. didn't go for it. Brian hadn't proven himself as a director at that point and the studio didn't trust him. It should have been obvious to them that Brian was incredibly talented. Some of us tried to go to the studio to support him, but it didn't work." Warner's distrust, combined with star Smothers' eventual dislike of DePalma, ultimately led to the young director being fired. Shot in 70, RABBIT wasn't released until 72.

EVIL ROY SLADE (actually two episodes of SHERIFF WHO?, an unsold 71 series edited together) directed by Jerry Paris, was a highlight of Astin's later TV career. He plays Slade, a demented outlaw who falls in love and tries to reform. Mean-spirited and extremely funny, it's since developed a substantial cult following. "The phrase I hear most about EVIL ROY SLADE is 'Funniest movie I ever saw.' People as far apart as Alice Cooper and Salvador Dali have gratuitously mentioned it on TV as their favorite film." EVERY LITTLE CROOK AND NANNY (72) was a gangster comedy starring Lynn Redgrave. Astin starred in another comedy Western, THE BROTHERS O'TOOLE in 73. Astin had married actress Patty Duke the year before. In her often harrowing autobiography CALL ME ANNA, Duke discusses her experiences with Astin's sexual prowess as well as his incessant Buddhist chanting. Astin and Duke appeared together in several TV projects and pilots. The couple divorced in 85, but their sons Tom, Mackenzie (THE GARBAGE KIDS MOVIE) and Sean (GOONIES, TOY SOLDIERS) are all busy and talented actors.

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Gomez Addams

Disney's hit FREAKY FRIDAY (76), starring young Jodie Foster, was Astin's last feature film for nine years. After a very disappointing ADDAMS FAMILY Halloween TV special and the failure of his OPERATION PETTICOAT series, John Astin stopped acting all together. He began directing more television program episodes and pilots and 'doctored" many feature films ("the names of which I would prefer remain anonymous"). He returned to acting in features in the mid-80s and was a semi regular on the NIGHT COURT series. He even wears one of his many Gomez suits as Professor Gangrene in the Killer Tomato sequels. The unmistakable Astin charm is still there - unhinged characters that possess an undeniable warmth. "My work does seem offbeat and bizarre on the surface. And while I have been in some big money-making motion pictures, much of my work is found in films with cult followings. But very rarely have I done stuff that is negative. I love life and I love humanity and I try to bring that out in my work. I might do something that is a spoof of a lot of the idiocy that we indulge in, but I see that as a vote for life. I particularly love that kids picked up on my work. My intention is to reach people. You want to pass on something that will brighten and excite lives. That's what we're all here for - to do that for each other."

JOHN ASTIN - FILMOGRAPHY

58 THE PUSHER
61 **WEST SIDE STORY** (MGM/UA)
ON THE TWILIGHT ZONE
62 **THAT TOUCH OF MINK** (NTA)
I'M DICKENS, HE'S FENSTER (ABC SERIES, TO 63) (AS HARRY DICKENS
63 MOVE OVER DARLING
THE WHEELER DEALERS
64 THE ADDAMS FAMILY (ABC SERIES, TO 66) (AS GOMEZ ADDAMS)
67 THE SPIRIT IS WILLING
THE PRUITTS OF SOUTHHAMPTON (ABC SERIES) (AS RUDY PRUITT)
ON BATMAN (AS THE RIDDLER), THE WILD WILD WEST, THE FLYING NUN
68 CANDY (US, FRANCE, ITALY)
PRELUDE P/D (short)
69 **VIVA MAX!** (REPUBLIC)
70 GET TO KNOW YOUR RABBIT
NIGHT GALLERY ("THE HOUSE") D
71 TWO ON A BENCH (ABC) (WITH PATTY DUKE)
NIGHT GALLERY ("A FEAR OF SPIDERS", "THE DARK BOY") D
ON NIGHT GALLERY (TWICE)
72 EVERY LITTLE CROOK AND NANNY
PEPPER AND HIS WACKY TAXI (UNICORN)
EVIL ROY SLADE (NBC)
ON NIGHT GALLERY
73 **THE BROTHERS O'TOOLE** (UNITED)
ON CIRCLE OF FEAR
74 SKYWAY TO DEATH (ABC)
ONLY WITH MARRIED MEN (ABC)
75 THE DREAM MAKERS/THE DEATH OF SAMMY (NBC)
76 **FREAKY FRIDAY** (DISNEY)
PHILLIP AND BARBARA (NBC HALF HOUR PILOT, WITH PATTY DUKE)
77 HALLOWEEN WITH THE ADDAMS FAMILY (NBC SPECIAL)
OPERATION PETTICOAT (ABC PILOT MOVIE) D/STAR
OPERATION PETTICOAT (ABC SERIES, TO 78) (AS LT. CMDR. MATTHEW SHERMAN)
ROSETTI AND RYAN: MEN WHO LOVE WOMEN (NBC PILOT MOVIE) D
78 ON FANTASY ISLAND
80 ETHEL IS AN ELEPHANT (CBS HALF HOUR PILOT) D

THIS FILMOGRAPHY ONLY INCLUDES SELECT TV CREDITS. ASTIN HAS BEEN ON MANY TV PROGRAMS. DURING THE 70'S, HE ALSO DIRECTED EPISODES OF OR PILOTS FOR CHIPS, HOLMES AND YOYO, MCMILLAN AND WIFE, GETTING THERE, MR. MERLIN, SCARED SILLY AND JUST OUR LUCK. HE ALSO APPEARED WITH PATTY DUKE IN HARD DAY AT THE BLUE NOSE, A CONTINUING MYSTERY SEGMENT OF THE LATE NIGHT ABC WIDE WORLD OF ENTERTAINMENT PROGRAM.

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88 **RETURN OF THE KILLER TOMATOES** (NEW WORLD)
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HORRORS OF THE RED PLANET (196?) John Carradine stars!
JOURNEY TO THE CENTER OF TIME (196?) Scott Brady stars!
INVASION FROM INNER EARTH (197?) Directed by Bill Rebane!
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HAUNTS (197?) Cameron Mitchell and Aldo Ray star!
AN AMERICAN SCREAM (1989) Blackie Dammett stars!
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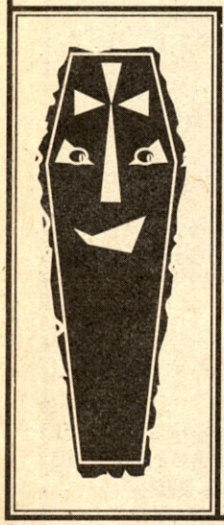

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Fanzines

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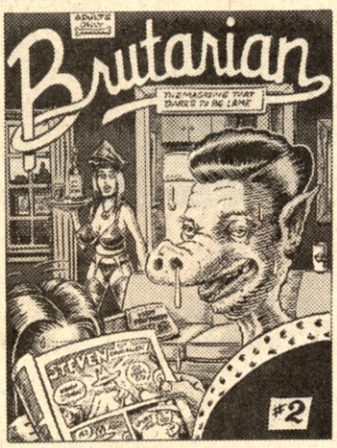
Here are just some of the fanzines (and magazines) we received recently from around the world. Write to them for prices, subscription rates or other info. In PV #9 I mentioned STINK, a zine from Staten Island, that had been around since 81. Just months later a notice arrived anouncing that editor "Nick The Yak" had become born again and could no longer deal with horror and exploitation movies. He could have made it up, but his explanation seems sincere and convincing. A note to the editors of the following publications - it could happen to you!

BASKET CASE (#1, $2.50) has a Chas. Balun interview, an article on Troma films and lots of mini-reviews. Daryl Unger, 249-2 Edwards St., Binghamton, NY 13901. **BRETTnews** (#4, monthly), "A pretty darn good read" includes recipes, horoscopes, some news and video reviews and a useful cable TV guide. Brett is Brett Leveridge and he was an extra in VAMPIRE'S KISS. 341 W. 22 #2A, NYC 10011. **BRUTARIAN** (#2, $3, I think), "The Magazine that dares to be lame" is by ex-ECCO contributor Dominick Salemi, a lawyer by profession. It features a full-color cover, articles on F.M. and David Friedman, lots of underground meets *Hustler* cartoon art, book, record and movie reviews and articles by Sally Eckhoff, Jack Stevenson and Greg Goodsell. PO Box 25222, Arlington, VA 22202. **CRIMEBEAT** (#2, $2.50) is a real monthly newsstand magazine that you might want to look for. It's hard to lose with revealing articles about a survivor of Jeffrey Dahmer's bedroom, "Couples Who Kill", school crime, arson and John Gotti. All that plus crime-related video reviews, a report on bootlegged music and videos and lots of ads for things like car alarms, the "Club" and a bodyguard school!



Editor T.E.D. Klein used to be with Twilight Zone magazine.

CRUDBOMB (#1) is a partially hand-written digest-size alphabetical "Big Japanese Monster Guide". $1 (ppd) from Nick Forte, 71 Hubbs Rd., Ballston Lake, NY 12019. **DEEP RED ALERT** (#1) - Chas Balun has edited and written magazines, and books for Fantaco, but this new digest-size zine seems to be self-published and features articles on novelist Jack Ketchum, the cutting of LEATHERFACE, reviews and a lot of new info on pioneer Ohio filmmaker Jim Van Bebber (DEADBEAT AT DAWN), who is interviewed. The cover price is $4.95. 8452 Carnegie Ave., Westminster, CA 92683. **HAPPYLAND** (#1) is a "journal of horror, degradation, self-obsession and lots of beer". It has a great picture of a woozy Ed McMahon and is $1 from Selwyn Harris (who hates the Grateful Dead and art films), 350 6th Ave. #4, Brooklyn, NY 11215. **THE LOUIE REPORT** (#4, $2.) Just because I prefer "Papa Oom Mow Mow," doesn't mean I don't endorse "Louie Louie," and here's a whole (8 pg.) zine about that essential, much-recorded song. Editor Eric Predoehl is also producing a "Louie" documentary feature film! PO Box 2430, Santa Clara, CA 95055.

We mentioned **MURDER CAN BE FUN** before, but their 5th anniversary, 1992 datebook is out, full of interesting dates of death. $2 from John Marr, PO Box 640111, San Francisco, CA 94109. **RAW MEAT** (#3, $1.25) features an H.G. Lewis interview, Lovecraft films and reviews. It's from Mike Grover, 1405 S.E. Belmont St. #66, Portland, OR. 97214. **SCARY MONSTERS** (#1, $3.50) is on high grade paper with spots of green type. Articles are on several AIP 50s

sci/fi classics, Eerie Magazine and monster models. It's from Dennis Druktenis, 348 Jocelyn Pl., Highwood, Il. 60040. **SCARLET STREET** (#3, $3.95) This magazine is always about Sherlock Holmes, but the latest also features Basil Rathbone in THE MAD DOCTOR, NIGHT OF THE HUNTER, BLACK SUNDAY, DARK SHADOWS and Jack The Ripper movies. Richard Valley, PO Box 604, Glen Rock, N.J. 07452. **SIMPLY DIVOON** is a "celebration of the life and career of Jayne Mansfield. The first issue (full of rare pics, info and reprinted articles) includes an excellent glossy full-color Jayne photo. This zine is from a new Jayne Mansfield fan club, so write them for details. PO Box 2234, Lehigh Valley, PA 18001-2234. They also probably have those rare Jayne tapes you're looking for.

TEENAGE GANG DEBS (#3) is a funny unique zine (mostly) about the stars of shows like THE BRADY BUNCH, THE PARTRIDGE FAMILY and MY THREE SONS (there's even a Stanley Livingston interview, part 2!). Eric and Don Smith, 5812 Midhill St., Bethesda, MD 20817. **3:AM** (#2, $2) is all movie and music reviews with some real obscurities thrown in. Joseph Johnson, 608 W. 1st St., Oil City, PA 16301. **VIDEOSONIC ARTS** (#3, $4.95) features articles on George Zucco, comics on film, Angelyne (why?), lots of Ed Wood-related material, and "The Psychic Connection Between Elvis Presley and Bela Lugosi" (!). 11225 Magnolia Blvd., #200, N. Hollywood, CA 91601. **XEROMORPHIC** is a spiral-bound zine on colored paper consisting of choice rare (and dated!) original newspaper ads from southeast of Columbus. All 4 issues are pretty great, but #3 is all nudie and nudist movies and #4 is adults-only "roughies and weirdies" (including some mondos). They're $4 each ppd. from Terrance Jennings Warton, P.O. Box 481, Lancaster, OH 43130.

EUROPE

BLOODY HELL! (#3) is an all-Dario Argento issue except for an article on Stephen Sayadian (CAFE FLESH) and some reviews. Copies are $5 (U.S.) from David Peothero, 11 Pen-y-Wain, Roath, Cardiff, Wales CF2 3NA. And no, it's not in Welsh. **FILMHAFTET** (#73-74). This is a special book-size "Totalforbjuden" double issue of a high-quality digest film

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magazine. Its all about censorship and banned films (LAST HOUSE ON THE LEFT, MAD MAX, MS. 45, RE-ANIMATOR...) and there's a whole chapter on Argento. It's all in Swedish, but there are many photos. Write to Postadress Storgatan 15, 753 31 Upsala, Sweden for info. **THE JOHN CARPENTER FILE!** (#10) is a thick, digest-size zine packed with pics (some in full color) and articles about everything from Carpenter (THEY LIVE, HALLOWEEN, ASSAULT ON PRECINCT 13...). Pretty impressive. Issues are $5 each (U.S.) plus $5 postage. See PHANTASMS (below) for address. **NOSFERATU** (#1) is a full-color newstand horror magazine from Milano, Italy, featuring new releases, a Klaus Kinski cover, FX articles plus a look at Poe movies. **PAPA OOM MOW MOW** is a music magazine from Pescara, Italy that I'd like to see a copy of!

PHANTASMS (#1). If you thought a whole magazine on director John Carpenter was a bit much, here's a whole zine about one movie from the same director. Actually PHANTASM was pretty amazing and there was a sequel too. Write editor Nazir A. Ali at 1 Mount Edgerton House, Imperial Road, Edgerton, Huddersfield HD3 3AE, England. **PSYCHOTIC REACTION** (Vol. 2,#1, $4) features lots of interesting horror, cult and obscure movie reviews. 50 Wingfield Rd., Great Barr, Birmingham, England BH2 2QD. Editor Spence promises a new look "glossy, pro-zine" next issue. **ROSSO SANGUE** (#0) features a video nasties list, BASKET CASE II and examples of Italian porno/horror comics. From Giuseppe Priolo, Via Pasubio 8, 89035 Bova Marina, Reggio Calabria, Italy. **SPLATTING IMAGE** (#7) is the most impressive (and most extreme) magazine here. Even if you don't read Deutsch, the rare (and uncensored) photos are amazing. This issue covers Jean Rollin, George Kuchar, Antonio Margheritti, THE MEN BEHIND THE SUN and NEKROMANTIC 2. Axel Estein, Pankower Allee 91, 1000 Berlin 51.

TAKE ONE! (#1, "free") is a four-pager with reviews that specializes in Asian action and horror. Write to Brett Garten. PO Box 23, Enmore 2042. NSW. Australia.

3RD EYE (#4) features video nasties, INFERNO, Ramsey Campbell and reviews. Chris Cooke, I Salisbury St. Flat A, Hull, HU5 3EU, England.

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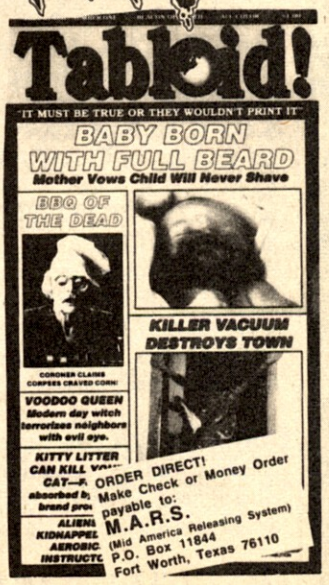

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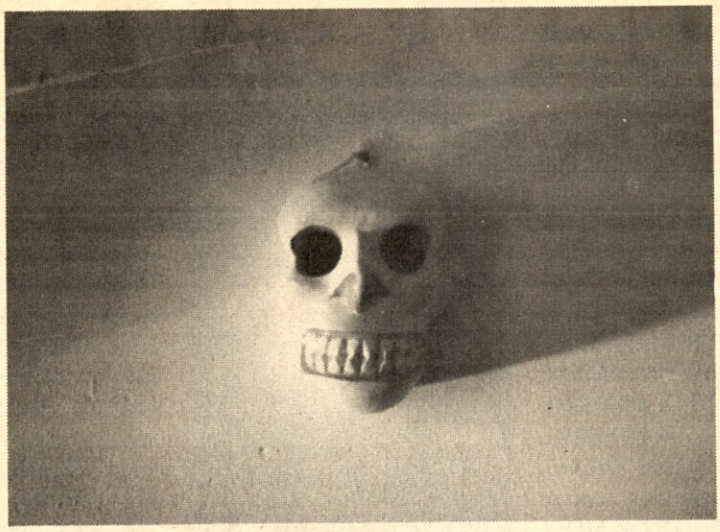


JUSTIN ADAMS (68) New Orleans guitarist Adams played on classic 50s records by Fats Domino, Little Richard, Smiley Lewis, Charles Brown, Roy Brown and others. He had still been playing with Dave Bartholomew's Big Band in recent years.

JEAN ARTHUR (90) was a film star for 30 years, from 1923 to 1953 (SHANE). She was in THE GREENE MURDER CASE, THE CANARY MURDER CASE, and THE MYSTERIOUS DR. FU MANCHU (all 29), THE RETURN OF FU MANCHU (30), the anti-war THE MAN WHO RECLAIMED HIS HEAD (34) and co-starred in three Frank Capra classics.

(Dame) PEGGY ASHCRAFT (83) The British star of stage and screen was in Hitchcock's THE THIRTY-NINE STEPS (35), SECRET CEREMONY (68) and provided the lead voice for WHEN THE WIND BLOWS (87).

REYNOLD BROWN (73), from Los Angeles, was a comic strip artist (Tailspin Tommy who began illustrating (and lettering) film posters in 52. Many Brown classics were created for Universal and A I P A few of his better-known (and best) posters were for CREATURE FROM THE BLACK LAGOON, THIS ISLAND EARTH, THE INCREDIBLE SHRINKING MAN and ATTACK OF THE 50 FOOT WOMAN. Brown also created the famous MASQUE OF THE RED DEATH poster with Vincent Price's face made up of writhing bodies. The originals for his posters now sell for many thousands of dollars.

Part of an ad for Capra's ARSENIC AND OLD LACE.

FRANK CAPRA (94) There's too much to say about this unique Italian-American director. My personal favorite has always been ARSENIC AND OLD LACE. I wish today's directors would stop trying to imitate him.

JOAN CAULFIELD (64) from East Orange, NJ was a model- turned-actress who was in many Westerns and starred in two TV sitcoms, MY FAVORITE HUSBAND (53-55) and SALLY (57-58). She was in some 60s A. C. Lyles Westerns and THE MAGICIAN (73, TV).

BEN CHAPMAN (83) was part of the Ivan Tors studio and was a producer of both FLIPPER movies, RHINO!, AROUND THE WORLD UNDER THE SEA, BIRDS DO IT and others.

BERT CONVY (56) Convy, from St. Louis, MO, was a baseball player who became a singer (The Cheers' "Black Demin Trousers" was #6 in 55 and a solo single was "Gorilla" b/w "Monster Hop") then an actor. Besides Broadway and TV work he was in BUCKET OF BLOOD (59), SUSAN SLADE (61), JENNIFER (78), and RACQUET (79). Most remember him as a cheerful talk show host though (WIN, LOSE OR DRAW, SUPERPASSWORD...).

BRAD DAVIS (41) The actor from Tallahasee, Florida is most famous for his starring role in MIDNIGHT EXPRESS (78) but he had already acted on the NYC stage and been in TV movies, a soap opera and a horror movie, THE CURIOUS CASE OF THE CAMPUS CORPSE. He starred in Fassbinder's last film, QUERELLE (83) and acted in many TV movies and shows including the revived ALFRED HITCHCOCK and THE TWILIGHT ZONE. He died of AIDS.

MILES DAVIS (65) You can (and should) read about Davis' incredible accomplishments elsewhere, but his rare film scores included Louis Malle's FRANTIC (57) and Mary Lambert's SIESTA (87). He also co-starred in an Australian feature called DINGO, DOG OF THE DESERT last year.

COLEEN DEWHURST (67) An excellent stage and film actress born in Montreal, Dewhurst was in many TV movies and the features WHEN A STRANGER CALLS (79) FINAL ASSIGNMENT (80) and THE DEAD ZONE (83). She married and divorced George C. Scott twice.

OLIVER DRAKE (88) from Boise, ID starred in and directed silent Westerns, then went on to direct many more Westerns for Monogram, Republic and other studios. He was an associate producer at Universal and wrote THE MUMMY'S CURSE (44). After years of TV Westerns (and LASSIE and SKY KING episodes) he made two exploitation films, RIDE A WILD STUD (60) and NO TEARS FOR THE DAMNED (68).

DR. SEUSS (Theodore Seuss Geisel) (87) Dr. Seuss, from Springfield, MA, wrote the best children's books of this century. In Hollywood he made WWII documentary films, an Oscar-winning cartoon (GERALD McBOING-BOING) and the screenplay for THE 5,000 FINGERS OF DR. T (53). HOW THE GRINCH STOLE CHRISTMAS (featuring the voice of Boris Karloff) has been a seasonal TV hit for years. Everybody has their favorite Dr. Seuss books. Mine are THE 500 HATS OF BARTHOLOMEW CUBBINS and BARTHOLEMEW AND THE OOBLECK.

MILDRED DUNNOCK (90) from Baltimore was an award winning stage and screen actress who appeared in THE KISS OF DEATH (47), BABY DOLL (52), THE TROUBLE WITH HARRY (55), LOVE ME TENDER (56), SOMETHING WILD (61), WHAT EVER HAPPENED TO AUNT ALICE? (69) and THE SPIRAL STAIRCASE (75). She was also on ALFRED HITCHCOCK (4 times), INNER SANCTUM, THRILLER and other TV programs.

LEE EASTMAN (81) The entertainment lawyer father of Linda McCartney represented David Bowie, Paul McCartney and the estate of Tennessee Williams.

TENNESSEE ERNIE (Ernest Jennings) FORD (72), from Bristol, TN, had four top 40 hits in the 50s, but "Sixteen Tons" (55) was the #1 hit he's remembered for. It was the "fastest-selling record in history". He was also a deejay, recorded "over 80" LPs, had his own TV shows and was a guest on many other TV programs.

REDD FOXX (John Elroy Sanford) (68) For years the famous nightclub comic from St. Louis, MO, was the king of the party albums. His first (of 54) was "Laugh of the Party" in 55. Foxx had guest roles on THE ADDAMS FAMILY, MR. ED (!) and other 60s TV shows. A role as a junkman in COTTON COMES TO HARLEM (70) led to SANFORD AND SON (72-76), one of the best TV sitcoms ever. He had four other short-lived shows. Foxx was also in NORMAN...IS THAT YOU? (76) and HARLEM NIGHTS (89).

JAMES FRANCISCUS (57) from Clayton, MO, was an original star of the great NAKED CITY series (58-59) and played MR. NOVAK (63-65) and LONGSTREET, the blind detective paired with Bruce Lee (71-72). His film career started in 56 with FOUR BOYS AND A GUN and included I PASSED FOR WHITE (60), THE VALLEY OF GWANGI (68), MAROONED (69), BENEATH THE PLANET OF THE APES and Argento's CAT O' NINE TAILS (both 70), GOOD GUYS WEAR BLACK and KILLER FISH, from Brazil (both 79), WHEN TIME RAN OUT (80), BUTTERFLY and the banned JAWS copy GREAT WHITE (both 82). He was also in many TV movies and was on THE TWILIGHT ZONE and on HITCHCOCK twice. Franciscus died after suffering for years from emphysema.

The first tail is . . .

James Franciscus

DAVID GALE ( ) The actor seen reading an issue of this magazine, in #9, died recently of a heart attack. Gale (from England) acted on TV soap operas (SECRET STORM, THE EDGE OF NIGHT), on the stage and in 70s films like SAVAGE WEEKEND/THE KILLER BEHIND THE MASK (76) and A WEEKEND WITH A STRANGER (co-starring with Jennifer Welles). His career took off after he played Dr. Hill in RE-ANIMATOR and he went on to give more memorable performances in BRIDE OF REANIMATOR, PULSE POUNDERS, THE BRAIN, THE FIRST POWER, THE NAKED GUN, SYNGENOR and MUTRONICS.

STAN GETZ (Gayetzsky) (64) The famous "cool" jazz saxophonist from Philadelphia played with big bands, then first recorded on his own for the Savoy label in 46. He recovered from hard drug problems and a six-month jail term in 54 for attempted robbery. Getz was in THE BENNY GOODMAN STORY (55), and was heard in THE CHEATERS (France, 58). In 64 he was in Sam Katzman's GET YOURSELF A COLLEGE GIRL and Don Siegel's THE HANGED MAN and made it to #5 with "The Girl From Ipanema" (with Astrid Gilberto). Getz was also heard in MICKEY ONE (65).

CLIFF GOLDSMITH (66), produced the Olympics and wrote their late-50s hits "Western Movies" and "Hully Gully".

SAM GOODY (Samuel Gutowitz) (87) Goody was a pioneer in opening record stores. There are still 230 in the Goody chain today which used to include his flagship store on New York's 42nd St. and an excellent, well-stocked one on W. 42nd St.

RICK GRIFFIN (47) One of the original "underground" San Francisco-based comic artists, Griffith first did a strip for

Surfer magazine in 63. His wild unique drawings featuring skulls, eyeballs and sunbursts were later in issues of underground comics (like *Zapp*) and newspapers. He did posters for Hendrix, The Who, The Grateful Dead... and record covers. *Aoxomoxoa* by The Dead was especially good. Griffith did the original (and the later, redesigned) *Rolling Stone* magazine logo. He died after being thrown off his motorcycle.

SCOT HOLTON (52) Holton was a publicist for QUEST FOR FIRE, 2010, INVADERS FROM MARS and LEATHERFACE. He died of AIDS.

DONALD HOUSTON (67) from Wales was in the original THE BLUE LAGOON (49), MANIAC (62), A STUDY IN TERROR (65) as Dr. Watson, THE VIKING QUEEN (67), TALES THAT WITNESS MADNESS (73), CLASH OF THE TITANS (81) and many other British features. He was also a regular on the MOONBASE THREE show in 73

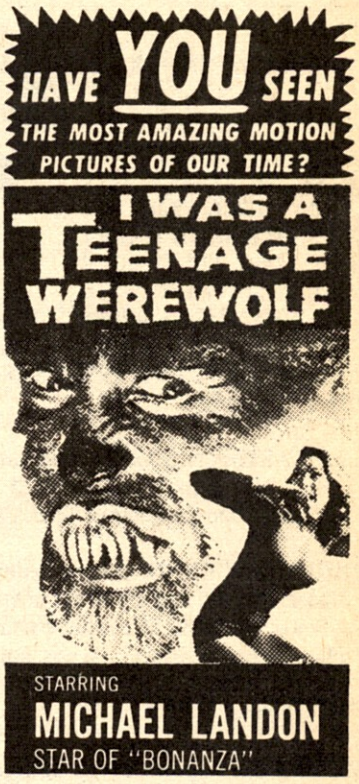
John Hoyt - WHEN WORLDS COLLIDE.

JOHN HOYT (Hoysradt) (87) from Bronxville, NY, was in 80 features starting with BRUTE FORCE (47) after a stage career. Great at playing cold villains, he was in WHEN WORLDS COLLIDE (51), THE BLACKBOARD JUNGLE and THE BIG COMBO (both 55), ATTACK OF THE PUPPET PEOPLE (58) as the lonely Dr. Franz, RIOT IN JUVENILE PRISON (59) and THE TIME TRAVELERS (64). On TV, he was a regular on the 50s RIN-TIN-TIN show, a star of the STAR TREK pilot, and played the grandpa on the GIMME A BREAK show. He was also on the TWILIGHT ZONE, ALFRED HITCHCOCK, THE OUTER LIMITS, THE MUNSTERS and many other fantasy/science-fiction programs. *The New York Times* said he was in FLASH GORDON. It was FLESH GORDON (72). His last known film was FORTY DAYS OF MUSA DAGH (83) with Sid Haig.

STUART KARL (38) was the producer and distributor of Jane Fonda's best-selling workout tapes and formed Karl Lorimar Video, but was fined for violating federal election contribution laws trying to get Gary Hart elected president in 84.

ARTHUR KNIGHT (Rosenheimer) (74) was a film historian, critic, anti-censorship crusader and teacher who wrote *Playboy's* groundbreaking "Sex in the Cinema" series (starting in 1965). He also directed the nudie movies AROUND THE WORLD WITH NOTHING ON and MY BARE LADY (both 63) and the incredible THE WILD WILD WORLD OF JAYNE MANSFIELD (68). Some of his students were George Lucas and John Carpenter.

MICHAEL LANDON (Eugene Orowitz) (54) was born in Forest Hills, NY. No actor since Lucille Ball has received so much press because of their death. Landon was perfect as Tony Rivers in I WAS A TEENAGE WEREWOLF (57) and appeared in HIGH SCHOOL CONFIDENTIAL and GOD'S LITTLE ACRE (both 58). He was on TV constantly from 59, when he became Little Joe on BONANZA ("the most popular series in the world") and will be on forever in reruns. Landon became a producer and director of his own popular shows and even directed a movie (SAM'S SON, 84) based on his own college javelin-throwing days.

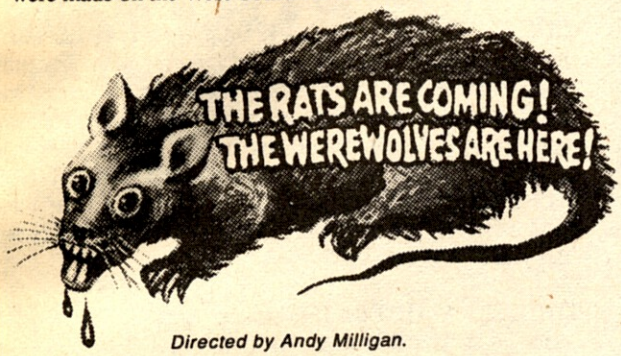


CRAIG MICHAEL LEE (38) An L.A. writer, music critic, producer and musician (The Bags...). Lee died of AIDS. He was in the film THE DECLINE AND FALL OF WESTERN CIVILIZATION.

(Sir) BERNARD MILES (83) A British stage and screen actor in films since 1933, Miles was in GREAT EXPECTATIONS (46), THE MAN WHO KNEW TOO MUCH and MOBY DICK (both 56), and tom thumb (58) among others.

ANDY MILLIGAN (62), from St. Paul, was the producer /director/screenwriter/cinematographer... of as many as 30 sex, horror and exploitation features starting with THE NAKED WITCH (64). Some were shot on Staten Island in 16mm. Some Milligan features were GUTTER TRASH, FLESHPOT ON 42ND ST., THE DEPRAVED!, BLOOD! and THE RATS ARE COMING! THE WEREWOLVES ARE HERE! Although many people hated his movies, they

were unique and always recognizable. During parts of the 80s he directed off-Broadway plays. The last Milligan movies (WEIRDO, MONSTROSITY and SURGIKILL) were made on the West Coast. He died of AIDS.



Directed by Andy Milligan.

ALEX NORTH (81) The many credits of film composer North included ILL CRY TOMORROW, THE BAD SEED, SHANKS, THE PASSOVER PLOT, WISE BLOOD, DRAGONSLAYER and CARNY. North also composed music for documentaries and TV programs. He was nominated for 15 Oscars and received an honorary one in 86.

JOE PASTERNAK (89) The producer of 86 Hollywood films was born in Transylvania part of Hungary. Besides films starring Deanna Durbin, Marlene Dietrich and Judy Garland, he produced the Elvis hits GIRL HAPPY and SPINOUT and a biker/beach movie THE SWEET RIDE (68).

EMILIO PIEDRA (60) A Spanish producer, Piedra backed Orson Welles' excellent CHIMES AT MIDNIGHT (66) and 80s features by Carlos Saura.

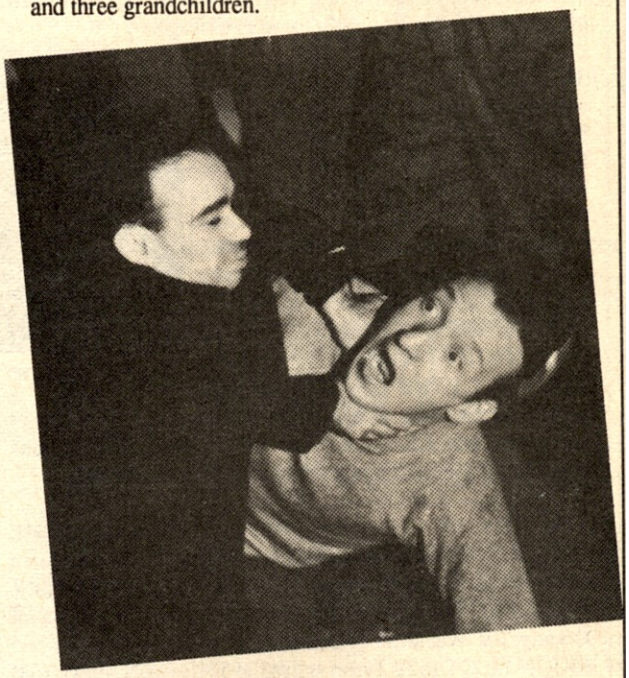
BEN PIAZZA (58) A stage, TV and film actor with many credits, Piazza was in NO EXIT (62, made in Argentina), APOCALYPSE NOW and was a regular on FOREVER FERNWOOD.

JIANG QING (Li Jin) (77) The widow of Mao Zedong was put on trial in 80 as the leader of the "Gang Of Four". Although she had been a film actress, she was known for repressing the arts and had all filmmaking shut down in China for four years starting in 66.

THALMUS RASULALA (Jack Chowder) (55) from Miami was in many black-cast movies including COOL BREEZE and BLACULA (both 72), BUCKTOWN and FRIDAY FOSTER (both 73) and Fred Williamson's ADIOS AMIGOS (76). Some later roles were in BULLETPROOF and ABOVE THE LAW (both 88) and the recent NEW JACK CITY. Rasulala was also a regular on WHAT'S HAPPENING, ONE LIFE TO LIVE and PEE-WEE'S PLAYHOUSE and was in many TV movies. His acting career started on the stage. He had leukemia.

LEE REMICK (55), from Quincy, MA, acted on stage and TV before making her film debut in the excellent A FACE IN THE CROWD (57) as a cheerleader. Some of her more unusual credits were NO WAY TO TREAT A LADY (68), THE OMEN (76), TELEFON (77) and THE MEDUSA TOUCH (78). Most later roles were in TV movies. She had cancer.

ANGELO Salivatore ROSSITTO (83) First billed as "Little Angie", the 33" tall actor sold newspapers in his home-town of Omaha before going to Hollywood at 17. John Barrymore arranged for his first role in 1927. Angelo appeared in LAUGH, CLOWN, LAUGH (28) with Lon Chaney, SEVEN FOOTPRINTS TO SATAN and THE MYSTERIOUS ISLAND (both 29), FREAKS (32), CHILD BRIDE OF THE OZARKS (37), THE WIZARD OF OZ and MR. WONG IN CHINATOWN (both 39) and three 40s movies as Bela Lugosi's sidekick (SPOOKS RUN WILD, THE CORPSE VANISHES and SCARED TO DEATH). More roles were in THE MESA OF LOST WOMEN (52), DEMENTIA (53), THE TRIP (67), DRACULA VS. FRANKENSTEIN (69), BRAIN OF BLOOD (71) and many more features and TV shows. One of Angelo's best roles came late in his life, as "Master" in MAD MAX BEYOND THUNDERDOME (85). On TV he was a regular on the kids' shows H.R. PUFNSTUF and LIDSVILLE and was often seen on BARETTA - selling newspapers. Rossitto had two children and three grandchildren.



Angelo and Huntz Hall in GHOSTS ON THE LOOSE.

JACK SONTAG (77) An assistant director for many important features, Sontag moved to television as a producer. Some shows he helped produce were THE RIFLEMAN, BATMAN, THE GREEN HORNET and VOYAGE TO THE BOTTOM OF THE SEA.

TOM STEELE (81) Steele, (from Scotland) was a stuntman and/or actor in dozens of B Westerns and serials, from FLASH GORDON and THE UNDERSEA KINGDOM (both 36) to PANTHER GIRL OF THE KONGO (55). He sometimes played as many as six roles and was usually killed several times in each serial. During the 40s and 50s, he was the head of Republic's stunt team and had the starring role in the studio's MASKED MARVEL (43). Steele played guards in THE SILENCERS (65) and DIAMONDS ARE FOREVER (71) and was still working in 86 (TOUGH GUYS).

MILTON SUBOTSKY (70), from New York, wrote the script (and the ridiculous songs) for ROCK, ROCK, ROCK (56), filmed in the Bronx and starring young Tuesday Weld. He teamed up with the film's producer Max J. Rosenberg and made JAMBOREE (57), then they moved to England and produced the classic HORROR HOTEL (59). They formed Amicus films and became serious rivals to AIP and Hammer, making nearly 40 horror, science fiction and teen movies. They made popular horror trilogy features (DR. TERROR'S HOUSE OF HORRORS...), the Dr. Who movies, Edgar Rice Burroughs adventures, THE SKULL, SCREAM AND SCREAM AGAIN and others, often with Christopher Lee and Peter Cushing. After splitting from Rosenberg, Subotsky produced THE UNCANNY, DOMINIQUE and THE MONSTER CLUB. Back in the U.S.A., he also co-produced THE MARTIAN CHRONICLES mini-series and several Stephen King adaptations.

ANDREW TIBBS (Melvin Grayson) (72) A blues singer from Columbus Ohio, Tibbs recorded for the Chess brothers' Aristocrat label in the late 40s. He continued to record occasionly until the mid- 60's, based in Chicago.

REGIS TOOMEY (93) from Pittsburgh was in over 200 features including many 30s/40s mysteries. Some were MURDER BY THE CLOCK (31), ONE FRIGHTENED NIGHT (33), THE PHANTOM CREEPS (39) and MURDERS IN THE BLUE ROOM (44). He was also in MEET JOHN DOE (41), SPELLBOUND (45), THE BIG SLEEP (46), THE BOY WITH GREEN HAIR (48), MIGHTY JOE YOUNG (49), VOYAGE TO THE BOTTOM OF THE SEA (61) and was a regular on five network TV shows including BURKE'S LAW (63-65), a show were famous celebrities played suspects and murder victims every week.

ROB TYNER

TOM TRYON (65) from Hartford, CT was in THE UNHOLY WIFE (57) with Dina Dors and was the alien husband in the underrated I MARRIED A MONSTER FROM OUTER SPACE (58). He was the hero in a series of Disney TV Westerns released as features in Europe and MOON PILOT (62). Tyron starred in THE CARDINAL (63) and COLOR ME DEAD (69), an Australian remake of D.O.A., and produced and acted (for the last time) in the anti-war feature JOHNNY GOT HIS GUN (71). He wrote the script for THE OTHER (72), based on his own novel. The 78 Bette Davis TV mini-series THE DARK SECRET OF HARVEST HOME was also based on a Tryon novel.

ROB TYNER (Derminer) (46) Tyner formed the Motor City 5 (later MC5) in the Detroit suburb Lincoln Park back in 65. The MC5 only recorded three LPs (KICK OUT THE JAMS, BACK IN THE U.S.A. and HIGH TIMES) released 69-71, but all of them are excellent and were very influential on later "punk" bands. Tyner, who continued to sing with various local groups, died from a heart attack.

BILLY VAUGHN (72) The big-band leader from Glasgow, KY had a dozen MOR top-40 instrumental hits from 54 to 62, including a version of "Look for a Star" from THE CIRCUS OF HORRORS. As musical director of Dot Records, Vaughn gave us Pat Boone, Lawrence Welk, Liberace and The Six Fat Dutchman but Dot also issued instrumental hits like "Wipe Out" and "Pipeline" and some pretty good country artists.

CHUCK VINCENT (Charles V. Dingley) (51) If you watch porno videos or cable TV, you're familiar with Vincent's massive output. Every year since 71, he produced, directed and wrote hardcore X and R features, usually for his own Platinum company. A few of his teen, fantasy, horror... R-rated titles were CHEERLEADERS BEACH PARTY (78), HOLLYWOOD HOT TUBS (83), WARRIOR QUEEN (85), DERANGED (87) and BAD BLOOD (89). His writing partner Craig Horall died earlier this year of AIDS.

THORLEY WALTERS (78) was an (often) comic British actor on stage and in films. In films since 1934, he was in many horrors movies, often for Hammer, like PHANTOM OF THE OPERA (61), THE EARTH DIES SCREAMING (64), DRACULA, PRINCE OF DARKNESS and THE PSYCHOPATH (both 66), FRANKENSTEIN CREATED WOMAN (67), TWISTED NERVE (68), FRANKENSTEIN MUST BE DESTROYED (69), TROG (70), VAMPIRE CIRCUS (71) and THE PEOPLE THAT TIME FORGOT (75). He also played Dr. Watson in at least three films.

BURLEIGH WARTES (58) was a cinematographer for many documentaries including the recent SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL.

DOTTIE WEST (58) was in two all-star country music comedy movies: SECOND FIDDLE TO A STEEL GUITAR (65) and the Crown International release THE ROAD TO NASHVILLE (66).

ALAN WHEATLEY (84) was in Hammer films like CORRIDOR OF MIRRORS (48), SPACEWAYS (53) and SHADOW OF THE CAT (61). He was the Sheriff of Nottingham on THE ADVENTURES OF ROBIN HOOD series (55-56) and played Sherlock Holmes on the radio and TV.

RICHARD WILSON (75), from McKeesport, PA., was a member of Orson Welles' Mercury Theatre and was involved in radio, stage and films with Welles. He later directed features including AL CAPONE (59), PAY OR DIE (60), 3 IN THE ATTIC (68) and SKULLDUGGERY (70).

WALLACE WORSLEY (82), directed documentaries and industrial films and was an assistant director at MGM during the 40s. He directed the bizarre 53 FLASH GORDON TV show (filmed in Germany) and was a production manager for big films like EARTHQUAKE, ROLLERCOASTER and E. T. His father (same name) directed Lon Chaney features including THE HUNCHBACK OF NOTRE DAME (23).

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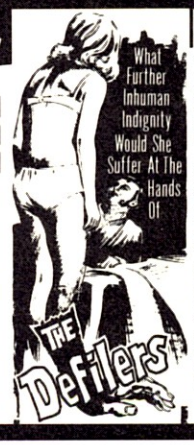

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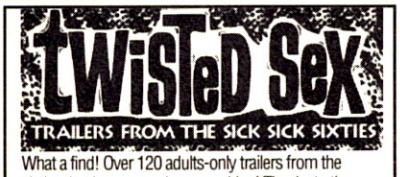

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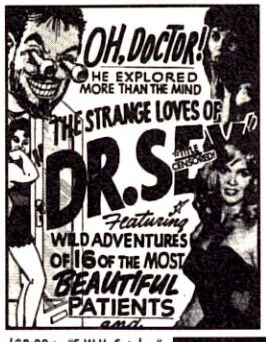

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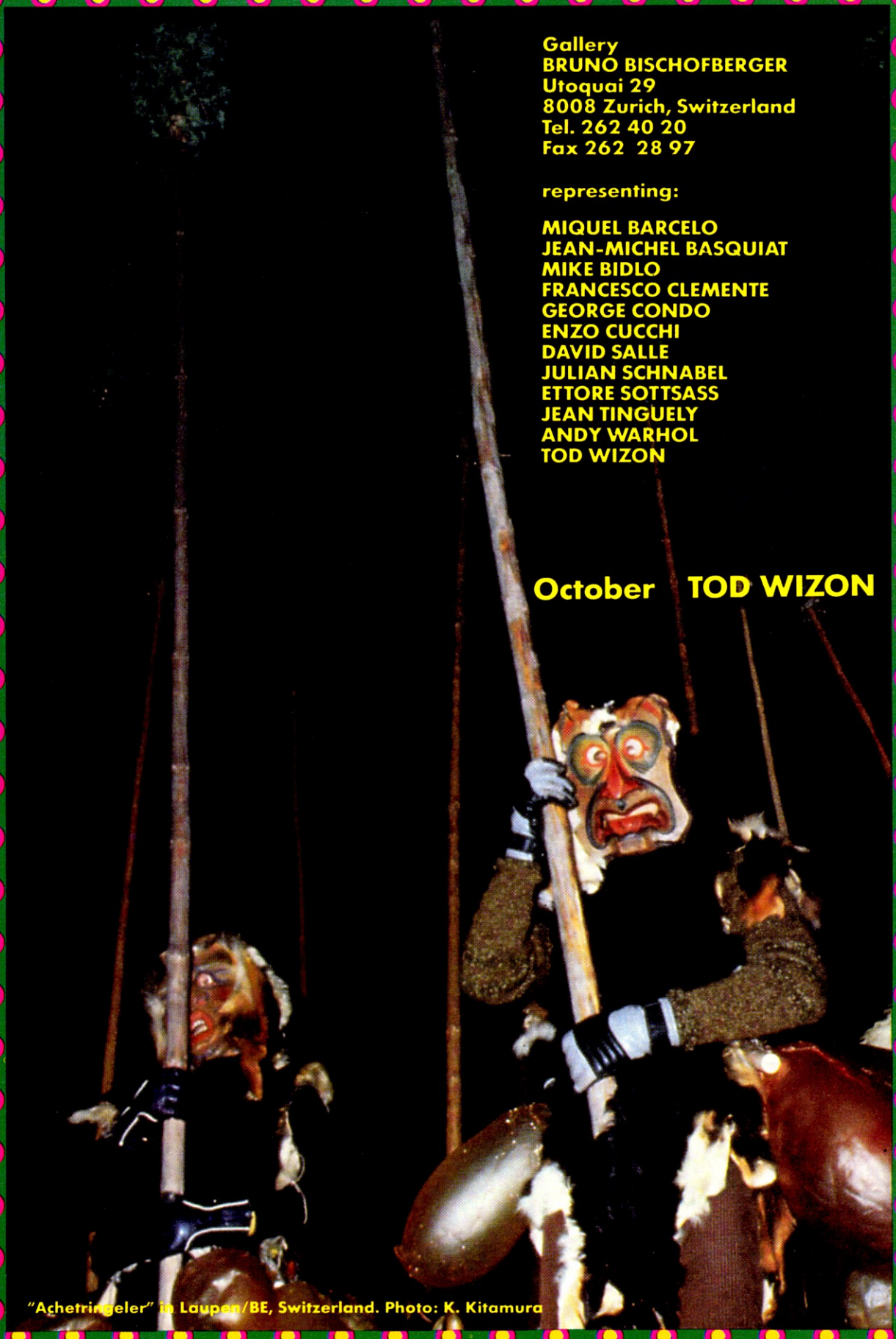

"Achetringeler" in Laupen/BE, Switzerland. Photo: K. Kitamura